

BALI TRUE BACK HISTORY



BALI BUKAN INDIA



BALI TRUE BACK HISTORY

Bali is Not India

INDONĒSIARYĀ

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BALI TRUE BACK HISTORY

1. Preface

Bali is not India, "The Archipelago's Original Teachings recorded in Bali are the underlying teachings in India"

Who did you mean by ARYĀ?

Arya has become associated with

"Race Hierarchy" which considers whites, blondes, blue eyes more superior to other skin nations and It serves as a "Powerful" propaganda tool in the historical reality that has taken place, however ... it is not factual

To this day ... the word Aryā is loaded with all kinds of connotations "Negative" and is largely due to the Nazi "ideology" which claims to be the Arya ... Nazi misguided and propaganda, has damaged the image of Aryān ... eliminating thousands of humans with just one word "racism" ...

We have entered and fallen into the abyss of destruction due to the political policies of a nation ... to the point that the "assumption" of white supremacy is the "Superior Nation"

Then wildly make the attitude of "contagious" other nations to "Label" the human hierarchy based on the color of the skin "White" or "Black" ... this results in dividing the human race

BALI TRUE BACK HISTORY

Then who is that Aryan ...?

The initial assumption of the published "Aryans" today were those who lived in Iran & Iraq in the prehistoric era, these people migrated to northern India around 1,500 BC, Indian "Dravidian" natives call these newcomers "ārya"

At the end of the early 19th century the early 20th "Aryans" was equated with people, German or Nordic and before the assumption "Aryan" refers to an ancient language whose speakers are thought to have spread and influenced language throughout the Indian subcontinent

Also published the Sumerian civilization flourished in the Persian Gulf, around 4 - 3,000 BC and the civilization on the 'Plain of Shinar Land' was a territory that only existed after 2,000 BC which is now called "Babylon"

Other sources also spread that, according to the "Volkisch" (people) belief, Aryans had created a high civilization that existed thousands of years ago were destroyed by natural disasters of melting ice at the end of the last ice age or the beginning of the ice age, 12,000 years ago and the basis of this "Mythology" is not strong enough

Another assumption is that the original Aryan land was "Thule" at the warm north end of the earth, they lived in caves, this branch of the 'Ras Aryan' descendant was proto-Indo-European, published were 'Iranians' who spread, colonized various regions of the north of the earth after the Flood, spread agricultural civilization and was universally recognized by the symbol "Swastika" (卐)

BALI TRUE BACK HISTORY

This symbol is what Nazi ideology used to claim itself as an Aryan nation ... This Nazi misguided and propaganda that has damaged the image of Aryan ... eliminates humans only on the basis of "Racism" ... identified by using the symbol "Swastika" (卐) in the "Hitler" period

Fundamental questions that must be answered:

- What nation in the world can explain the clear and detailed meaning of the philosophy of the "Swastika" symbol ...?
- What nation in the world to this day in its everyday culture uses the symbol "Swastika" ...?

Nation ... which to this day with its "Swastika" philosophy lives peacefully and reconciles the world, because here is stored perfectly the basic teachings of the original "Dharmic" which underlies the growth of the 3 great religions of India

Ńâmô āryātārā We Are Aryā ...

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BALI TRUE BACK HISTORY

Bali is Bali, Culture is Culture that still records the original indigenous culture of the Nusantara people from Sabang to Merauke which is still recorded in Balinese culture.

The author is trying to straighten out the general view that has existed, which considers the Indigenous Archipelago culture is Animism and Dynamism, Not and Not.

Also No and Not is blaspheming at the corner of the Race and Religion. Contemporary Indonesia is in the position of utabuta 'towards their original values.

Jakob Sumardjo, for example, holds that many Indonesians now

who ... forget to preserve their original values ... and ... forget the past, forget their origin, they are like memory-lost people ... who ... ignore their own national history ... (Sumardjo 2003: 23, 25).

As a result, they are "alienated"; alienated from their 'culture-mother' (Sumardjo 2003: 53). The failure of Indonesia's education policy, for Jakob, is caused by the "blindness" of this native Indonesian culture (Sumardjo 2003: 58).

Therefore, an important mission of this school of philosophy is to explore, remember, and revive the original ethnic values, because values are 'thousand' (locality is the mother of humans), whereas humans are the 'father' of existence (toddlers are father of man) (Sumardjo 2003: 22).

BALI TRUE BACK HISTORY

The author is raising up the Luhur Nusantara culture, which is based on subjective analysis and the results of personal thought to and is proving that the culture and civilization of the archipelago were the first to exist on Earth and colored the teachings in India. Balinese culture is one that represents it, without intending to undermine the belief that has been held so far about the name "*Hindu*", in fact the writer is raising that the Hindu name originating from India is originated from the Archipelago Civilization.

The Original Archipelago Teachings that underlie the Philosophy and Teachings that exist in India besides *Hinduism*, *Buddhism* are also *Jainism*. The Original Archipelago Teachings are not and are not from India and are not named Hindus, Let us consider the explanation below.

Hopefully the writer's efforts can restore the personal authenticity of the original culture of the archipelago.

Bali, True Back History.

BALI TRUE BACK HISTORY

TABLE OF CONTENTS

1. Preface
2. Om Swastiastu
3. Bali
4. History of Bali
5. The origin of ethnic Balinese
6. Chronicle of Bali
7. Balinese escort
8. Sugiyana Jawa and Sugiyana Bali
9. Traditional Balinese architecture
10. Dewata Nawa Sanga
11. Balinese Aga Architecture
12. Borobudur Physical evidence Original philosophy of the archipelago
13. Indian Architecture
14. Talang Tuwo Inscription, Not evidence of Buddhist teachings
15. Balinese Hinduism
16. History of the teachings of the Archipelago which was forced to change its name Hindu
17. Raja Kutai Mulawarman is not a Hindu.
18. Hyang Surya Raditya, Sun God Surya God
19. The Sun God in Indonesia
20. Sanggah Tawang and Sanggah Surya
21. Agni Hotra version of Hindu Bali
22. The worship of Dewa Agni in Bali
23. Samkhya is the original word of Nusantara's teachings
24. Principles of Samkhya teachings

BALI TRUE BACK HISTORY

25. Archipelago's native religion
26. Mystery of Javanese Ancestors
27. Dewi Sri
28. Dewi Sri in Buddhism
29. Wayang Asli Nusantara
30. Suku Temple Evidence that wayang is not from India
31. Puppet in Bali
32. Symbolic Meaning of Wayang Kulit Performance in Bali
33. Malen or Tualen (hyang aji semar)
34. Batara Hyang Guru worship at Sanggah Kamulan
35. Batara Sambu
36. Hindu and Indian history
37. Civilization of the Indus River Valley
38. Prambanan records the stories of Ramayana and Mahabharata
39. Get to Know Lord Shiva Deeper
40. Saiwa Sect - Shiva Devotees
41. Shiva Lingga in Shiva Sidhanta
42. The Meaning of Shiva Lingga
43. Shiva Sidhanta
44. BRAHMA AND WISNU ARE STUDENTS
45. DANGHYANG MARKANDEYA
46. MPU
47. MPU LEARNING
48. MPU MANIK ANGKERAN
49. MPU JIWAYA
50. DANGHYANG DWIJENDRA
51. SOURCES OF TEACHING OF SIDHANTA

BALI TRUE BACK HISTORY

52. SIVA SIDHANTA IN THE IMPLEMENTATION OF RELIGIOUS LIVES IN BALI
53. PURA LUHUR ULUWATU AS A PLACE FOR WORSHIP OF ADWA RUDRA
54. THREE PADMA IN BESAKIH AS THE CONCEPT OF THE LORD
55. PURA ELEPHANT GOA AS A PLACE FOR ADMISSION OF STUDENTS
56. Application of Shiva Siddhanta in Bali
57. Ramayana and Mahabhartha
58. Brahmanism
59. Indian Hinduism
60. Hindu and Buddhist
61. The God of Balinese Hindus
62. The Supreme God of Balinese Hindus
63. Caste History in Bali
64. Swastika The first symbol in the archipelago

BALI TRUE BACK HISTORY



BALI TRUE BACK HISTORY

Om Swastiastu

Om Awighnam Astu Namu Siddham

Hopefully there are no obstacles and succeed Pranamyam sira dewam, bhuktimukti itarttaya, prawaksyatwa wijneyah, brahmanam ksatriyadiah, patayeswarah. Worshipping my prostration before the Ida Sang Hyang Parama Wisesa, who bestows all

the good-bad nature (ala-ayuning) of human life in this world. Hopefully there are no obstacles in writing this chronicle (historical literature). Free of servants from all mistakes and mistakes, due to lack of understanding of Purana Tatwa, and with a sincere and pure heart intending to compile historical stories, in an effort to remind families and grandchildren. Good luck and achieve perfection

Om Swastiastu, Om Awighnamastu Namu Siddham. Om Hrang Hring Sah Parama Siwaditya ya Namah.

First, we offer our pangaksama to apologize in front of Ida Hyang Parama Kawi and Batara - Batari lords and all their ancestors. So that, when we tell the whereabouts of the ancestors who have returned to Nirvana, we are free from curses and hell because, the contents of the text I took from various sources of information, which may be less precise.

I, Santo by the name of Pena, Santo Saba, apologize for all the limitations in this writing, Aim to want to elevate the dignity of the nation of the Archipelago, Do not intend to harass or humiliate the Race and Religion

Bali is not India, "The Archipelago's Original Teachings recorded in Bali are the underlying teachings in India"

BALI TRUE BACK HISTORY

3. Bali, is an island and province of Indonesia. This province includes the island of Bali and several smaller neighboring islands, especially Nusa Penida, Nusa Lembongan and Nusa Ceningan. Located at the westernmost tip of the Lesser Sunda Islands, between Java to the west and Lombok to the east. The capital, Denpasar.

Bali is part of the Coral Triangle, the region with the highest biodiversity of marine species. In this area more than 500 species of coral reef can be found. In comparison, this is about 7 times that of the entire Caribbean. [1]

The island of Bali, like most of the islands in the Indonesian archipelago, is the result of subduction tectonics from the Indo-Australian plate under the Eurasian plate Tertiary ocean floor, made of ancient ocean deposits including accumulation of coral reefs, raised above sea level by subduction.

Tertiary limestone layers raised from the seabed are still visible in areas such as the Bukit peninsula with the large limestone cliff Uluwatu, or in the northwest of the island in Prapat Agung. [9] The local deformation of the Eurasian plate created by subduction has led to cracking of the earth's crust, which led to the emergence of volcanic phenomena. A series of volcanoes.

Geological formations cover the northern part of the island, on the West-East axis where the western part is the oldest, and the eastern part is the newest. [9] The highest volcano is the active strato-volcano Agung, at 3,142 m (10,308 ft). Volcanic activity has been going on for a long time, and most of the surface of the island (outside the Bukit Peninsula and Prapat Agung) has been covered by volcanic magma.

BALI TRUE BACK HISTORY



Some studies say that it is older (more than 1 million years old), while much of the central part of the island is covered by young volcanic deposits (less than 1 million years), with some recent lava fields in the northeast due to a massive eruption from Mt. Agung in 1963. [9]

Based on Wikipedia sources, Bali was inhabited around 2000 BC by Austronesians

who migrated from Southeast Asia and Oceania through the History of Maritime Southeast Asia. [2] [3] Culturally and linguistically, Balinese are very close to the Indonesian, Malaysian, Filipino and Oceania island communities. [3]

4. History of Bali

Bali's history covers the period from Paleolithic to the present, and is marked by migration of people and cultures from other parts of Asia. In the 16th century, Balinese history began to be marked by Western influences with the arrival of Europeans. Stone tools dating from this era have been found near the village of Cekik on the west of the island. [4]

[5] In ancient Bali, there were nine Hindu sects, namely Pasupata, Bhairawa, Shiva Shidanta, Vaishnava, Bodha, Brahma, Resi, Sora and Ganapatya. Each sect respects certain deities as personal Deities. [6]

The name Bali dwipa ("Bali island") has been found from various inscriptions, including the Blanjong pillar written by Sri Kesari Warmadewa in 914 AD and mentioning "Walidwipa". During this time the community developed a subak complex irrigation system to grow rice in paddy fields. Some religious and cultural traditions that are still practiced today can be traced to this period.

The Majapahit Empire (1293-1520 AD) in East Java established a Balinese colony in 1343. Uncle Hayam Wuruk is mentioned in the charter of 1384-86. A mass Javanese immigration to Bali occurred in the following century when the Majapahit Empire descended in 1520. [7]

5. The origin of ethnic Balinese.

Ethnic origins A DNA study in 2005 by Karafet et al. [8] found that 12% of the Bali Y chromosome probably originated from India, while 84% likely originated from Austronesian, and 2% likely originated from Melanesia. This study did not link DNA samples with the Balinese caste system.

From the DNA Study it is clear here that Balinese are not and not from India. Below we will clearly understand as well as Balinese no and not Hinduism from India. With around 20,000 puras (temples) and holy sites, Bali is known as "*Pulau Seribu Puras*", or "***Island of the Gods***".

Bali being a part of the Sunda continent, this island has been connected with Java Island many times throughout history. Even today, the two islands are only separated by the Bali Strait 2.4 km

The most ancient human fossil findings on Java itself are proven by the findings of Javanese humans, aged between 1.7 and 0.7 million years, one of the first Homo erectus specimens to be known. [9] Bali has also been inhabited in the Paleolithic era (1 BC to 200,000 BC), with evidence of the discovery of ancient tools such as handcrafts found in the villages of Sembiran and Trunyan in Bali. [10]

The Mesolithic period (200,000-3,000 BC) has also been identified, marked by advanced weapons and hunting equipment. This period produced more sophisticated tools, such as arrowheads, and also tools made from animal or fish bones. They live in temporary caves, such as those found in the hills of Pecatu in Badung Regency, such as the Selanding and Karang Boma caves.

BALI TRUE BACK HISTORY

So the first human being which is considered to be around 5000 BC is a matter that is refuted, if the Java Man had existed since 1.7 million years ago. What could be Javanese humans in the archipelago were humans who started civilizations on the face of the earth, and Balinese Culture recorded traces of advanced civilization until now.

These same Austronesian people are thought to have continued their expansion to the east, to occupy the Melanesian and Polynesian islands around 2000 years ago.

[6] The cultural nature of this period is still evident in Balinese culture today, and links it to the cultures of Southeast Asia and the Pacific Ocean [11]

They are considered to respect the cult of the mountain. [11] They buried a number of corpses at the event of their death which was more respectful to the deceased in the sarcophagus on oval stones, with human heads or zoomorphic figures carved in that place. The body was kept in a sleeping position, or folded two or three to summarize. An important neolithic archeological site in Bali is Cekik, in the western part of the island.

A bronze object found in Bali, This proves since the Bronze Age the following period, from all around 600 BC to 800 AD Civilization in Bali has existed and developed. While making Bronze is known so far in the 8th and 3rd centuries BC, the possibility of Bali spreading metallurgical techniques "*Dong Son*" which then spread from North Vietnam.

If we compare it with the birth of Buddhism in India around 500 BC or the Hindu teachings in India that exist calling Hinduism much younger is irrelevant,

BALI TRUE BACK HISTORY

because the procession of Balinese cultural rituals was carried out in 600 BC beforehand there were teachings that were in Indian land.

This technique involves sophisticated casting of molds, with spiral and anthropomorphic motifs. As mold fragments have been found in the Manuaba area in Bali, it is thought that these tools made locally are not imported.

Raw materials for making bronze (copper and tin) A number of bronze tools and weapons made (axes, cooking utensils, jewelery), and ceremonial drums from that period are also found in abundance, such as "*Pejeng Moon*", the largest ceremonial drum ever found in Asia Southeast, around 300 BC. [9]

The period of ancient history is determined by the appearance of the first written records in Bali, in the form of a clay pallet with inscriptions of seated people. These inscriptions, which are found in small clay stupa stupa statues (called "stupikas") are the first written inscriptions known in Bali and originated much longer than the 8th century AD.

Statues of people sitting cross-legged and small stupas or stupika stupika is a form of statues and forms of stupas like in Borobudur. This reinforces the fact that Balinese Culture is a culture brought from Java by MPU or Receipt to the land of Bali, The teaching is the original teachings of the Archipelago Civilization It was this teaching that reached India and developed into Hinduism or Buddhism.

The shape of the stupa and the shape of the statue in a sitting position does not mean this reflects the teachings of the Buddha, because the form of the Stupa in Bali had existed much longer before the teachings of Sidarta Gautama present in India.

BALI TRUE BACK HISTORY

In Bali, the teachings have survived until now, while at its source in Java it has experienced extinction, lost and separated from its source, only the sacred buildings left behind are found today.

Such statues are found in Gianyar Regency, in the villages of Pejeng, Tatiapi and Blahbatuh. This statue is not a statue of Buddha, because Gautama Buddha in India came after this statue in Bali. Processes and rituals that use bronze have been around much longer than the birth of Hindu or Buddhist teachings in India.



Let us consider the figure of the statue found in the Indus Mohenjodaro Civilization and the statue found in Bali, at a glance similar, this also reinforces that most likely the teachings in Mohenjodaro Harrapa India originated from the Archipelago, Later the writer will describe this in the next section. .

The pillar belanjong ("*Blanjong Inscription*") south of Sanur is written in 914 by mentioning the reign of Balinese King Sri Kesari. It was written in Indian

BALI TRUE BACK HISTORY

Sanskrit and Old Balinese, using two texts, the Nagari script and the Old Balinese script (which was used to write Balinese and Sanskrit).

The writing of the year number on the inscription is not and does not mean the teaching begins at the written year number, Anka on the inscription that is commonly found and the year number is listed, is showing the author's declaration of a policy or marking something, usually for sacred buildings, is declaration take care of the building.

The use of two Balinese and Sanskrit languages proves that Balinese Civilization must use Sanskrit to spread its sublime teachings to Indian land at that time. Obviously this is evident that the teachings of the Archipelago which spread to Indian soil. Never before has history recorded that Indian Hindu Missionaries came to spread right Indian Hindu teachings to the land of Java or specifically its Balinese.

The Belanjong Pillar testifies to Bali's connection with the Sanjaya Dynasty in Central Java. This is according to the Indian Shaka calendar. According to the inscription, Sri Kesari was a king from the Sailendra Dynasty who led a military expedition, to establish a government in Bali. [12]

Inter-royal relations between Java and Bali also occurred, such as when **Udayana Warmadewa** of the Warmadewa dynasty in Bali married a Javanese princess, sister of the Emperor of Java Dharmawangsa. Their son became the great ruler of East Java **Airlangga**, who ruled Java and Bali. In the 12th century, descendants of Airlangga were also known to have ruled Bali, such as Jayasakti (1146-50) and Jayapangus (1178-81).

BALI TRUE BACK HISTORY

Majapahit's control of Bali became complete when the Gajah Mada era, Prime Minister of the Javanese king, defeated the King of Bali in Bedulu in 1343. The Majapahit capital in Bali was founded in Samprangan and later Gelgel. Gelgel remained the most important kingdom in Bali until the second half of the 17th century.

Contact with China also occurred during this period. Chinese coins, called Kepeng, have been used in Bali from the 7th century. Traditional barongs from Chinese dragons are also thought to originate from Bali. In the 12th century, king Jayapangus of Bali was known to have married a Chinese princess.

The **Majapahit** rule marked the entry of Javanese culture and the strong teachings of the Archipelago into Bali, especially architecture, dance and theater, in literature with the introduction of the Kawi script, in paintings and sculptures and wayang puppets. Some Balinese who did not adopt this culture are still known today as " **Bali Aga** " (" *Original Balinese* ") and still lives in a number of remote villages.

Bali Aga, Baliaga or Bali Mula are indigenous Balinese, mostly located in the eastern part of the island, in Karangasem. They can also be found in the north-west and central regions.

The indigenous Balinese are said to have come from the village of Bedulu long before the wave of Javanese immigration, some indigenous Austronesian elements, appearing in Bali Aga architecture. Bali Aga speaks its own Balinese dialect language. It starts thousands of years and varies from village to village; The version spoken in the village of Tenganan is different from the village of **Trunyan**.

BALI TRUE BACK HISTORY

6. Chronicle of Bali

The philosophy of the creation of the island of Bali in view of the teachings of Bali is different from the Indian philosophy which is not found in his teachings about the creation of the island of Bali.

This is the story of the Balinese version of Balinese Culture, When Nature Is Still Empty, *Sang Hyang Siwa, Sang Hyang Sada Siwa, and Sang Hyang Parama Siwa*. In the form of the Sang Hyang Tri Purusa script, Tri Purusa is, **Ang Ung Mang**, often called Tri

Script. The holy Tri Akasara is the symbol of Sang Hyang Brahma, ***Sang Hyang Vishnu and Sang Hyang Shiva***.

The three names of God are what then create nature and its contents, maintain and melt or neutralize back to its origin.



BALI TRUE BACK HISTORY

After that, the almighty Creator, creates a pair of human seeds. Male Female or Ardhanawari. After cleansing the two were put into coconuts, after being given a mantram to become holy, they were manifested as a hermit in the middle of the great mountain.

There, they did penance by worshiping Batara Hyang Pasupati, so that they would immediately get off the island of Bali. To become lord and idol on this island. In the past, Bali and Lombok were silent. These two islands, as if floating in the middle of the sea are like a boat without a driver, these two islands are very unstable, shaking to and fro. Both are always jiggling and sometimes meeting together.

This situation received very serious attention from *Bhatara Hyang Pasupati*. He felt sorry to see the island of Bali and Lombok which continued to sway. At that time, in Bali there were only four mountains, namely east of Lempuyang mountain, south of Andakasa mountain, west of Batukaru mountain and north of Beratan mountain.

To stabilize Bali and Lombok, Bhatara Hyang Pasupati cut off the peak of Mount Semeru in East Java. Pieces of the mountain are then plugged in Bali and Lombok so they don't stumble anymore. The piece of Mount Semeru was brought to Bali on Wraspati Day, Umanis Wara Merakaih Panglong Ping 15, sasih Karo tenggek 1, Rah Candra Sengakala Ekan Tanbumi in Icaka Year.

The mention of the year number here illustrates that this story is not Fiction or Illusion; it illustrates the real and real existence. So this is not Mithos.

BALI TRUE BACK HISTORY

When carrying pieces of the mountain there are parts that are scattered. The small part becomes a mountain of bees. The larger part is Mount Tohlangkir which is now known as Mount Agung in Karangasem. As is

two additional mountains, then since then on the island of Bali there is a substance Pralinggagiri. After that also followed the other son of Pasupati Hyang namely Bali in an unstable state

Before we further discuss Bali which is completely different from India later in a special section we will study about Indian Hinduism, whether Balinese Hinduism is originated from India, Since when the teachings named Hinduism exist in Bali, what teachings are followed by Bali before Balinese teachings called Hindu Bali, What is the difference between Balinese Hinduism and Indian Hinduism.



BALI TRUE BACK HISTORY

3. Balinese escort

Many people are confused about looking for Kawitan Bali. To look for Kawitan we can refer to worship which for the Balinese people is important and goes on for generations, because in ancient Bali there was no worship of God through ***Bhatara Hyang Kawitan***.

After the defeat of Bali the government was held by Dalem Baturenggong with the assistance of *Danghyang Nirarta* who was given the title of Wanda Rauh Sakti and there was no Kawitan worship.

So the first Balinese people who were already in Bali before Dh Nirarta's entry became confused to trace the traces of their ancestors who had existed before the Danghyang Nirarta's entry.

So that many Balinese begin to enter the Pasek group, for example: Kubayan, Hamlet, Karang Buncing, Tangkas, Bandesa, enter the Pasek scene, even though Kubayan is a clerical position in the ancient Balinese village before the entry of Hinduism into Bali.

Hamlet is a descendant of the kings of Ancient Bali who were given the title of priesthood by Danghyang Nirarta who was given the nickname Pedawak Sakti Wawurawuh. There is a lot of controversy about the history of Bali that needs to be clarified. Chess Lawa (Hamlet, Pasek, Pande, Penyarikan) is not cheating or community groups.

Chess Lawa are 4 task groups that help the smooth running of the ceremony in Pr Penataran Besakih. The dukuh which has the task of the divine symbol part or who is "*uputara*" upakara, the Penyarikan has the administrative task,

BALI TRUE BACK HISTORY

Pande and Pasek have the task of making other facilities and infrastructure, for example, making a place for memiosan, carving metal, and other frameworks.

Worshipping God Through Kawitan Temple (Purified Ancestral Stana), The Closest Media Between Humans and God / **Hyang Widhi** Discrediting the Kingdom of Badhahulu written so far as Beda Hulu (dispute with the center / Majapahit) and Beda Muka (pig-headed king) by literary observers. and historians, brought confusion to the younger generation of Hindus in Bali, in the Hindu religion and culture of almost extinction after the fall of the Majapahit kingdom by the Muslim Demak Sultan in the early 16th century.

With the merging of Hindu Majapahit with Balinese Hinduism mediated by Danghyang Nirartta then given the title Peraw Sakti Wawu Rauh is an advantage to reinforce the Balinese religion and culture that once triumphed in the archipelago at the beginning of the Christian era.

In the book of **Nagara Kretagama** by Slamet Mulyana, poems number 14 and 79, Negara Kertagama by Megandaru W. Kawuryan (2006: 184), as well as a copy of the Piagem Hamlet Gamongan, owned by Ida Pedanda Gede Jelantik Sugata, Griya Tegeh Budakeling, transcribed by I Wayan Gede Bargawa, page 12, is clearly written Badhahulu.

But the translators and other translators, deliberately replace the initial letter diganti a|| replaced with the letter ||e||, causing different meanings from the reader (Riana, 2009: 100,377). If you can decipher word for word in the sentence. The word Badhahulu comes from Old Javanese, from badha and upstream. Badha means place, house, palace. Hulu means head, king, center of government.

BALI TRUE BACK HISTORY

So Badhahulu is the king's palace, the center of government, the name of the kingdom of Badhahulu with the king's title Sri Astasura Ratna Bumi Banten (Asta = eight, Sura = deity, Ratna = jewel, Bumi Banten = Tanah Bali) means the king who oversees eight territorial powers in the Bali universe in that era, that is; Jimbaran, Badung, Tabanan, Buleleng, Bangli, Karangasem, Kelungkung, Mengwi (Narendra Dev Pandit Shastri, Bali Dwipa History, 1963).

In the Piagem Gamongan Hamlet Copy, implied, Badhahulu means, upstream



upstream banda sajjat village Bangsul meaning free, as the head / center of government of each village head in Bali at that time.

In the palm leaf copies of Piagem Hamlet Gamongan, Purana Bali Dwipa, Samala Tiga Tourism Mandala, Blahbatuh, Gianyar, and Usana Bali, it is

BALI TRUE BACK HISTORY

explicitly stated that the center of the Sultan patih king Jaya Katong, Raja Masula-Masuli to Raja Sri Astasura Ratna Bumi Banten is located in the area of Batahanar (new palace) which was allegedly later became the name of the Regency of Gianyar.

In Batahanar this place now stands a temple with the name Pura Samuan Tiga in the village of Bedulu, Gianyar. People from Java mentioned Badhahulu he probably did not know the name of the village where the kingdom of Astasura Ratna Bumi Banten, the late King of Ancient Bali at that time.

In the ancient Balinese inscriptions, King Astasura Ratna Bumi Banten was not found with the royal monarch with the title Kebo Iwa at odds with the Majapahit kingdom with the royal monarch with the royal monarch with the title Gajah Mada. In common sense, if indeed the kingdom of Badhahulu clashed with the Majapahit kingdom, could Kebo Iwa want to come to Java?

The inscription issued by King ***Sri Astasura Ratna Bumi*** Banten, administratively Senapati (mahapatih) of the Batahanar kingdom in that era was the Senapati Kutakasir Mabasa Sinom (inscription Langgahan Caka 1259/1337 AD).

Sri Karang Buncing lineage scheme, Sri Kbo Iwa misan mindon with Sri Astasura Ratna Bumi Banten comes from the descendants of *Sri Maha Sidhimantradewa*. Sri Kbo Iwa tapeng dada the Batahanar kingdom which is in the Blahbatuh region, the village closest to the center of government, besides being assisted by other Balinese senapati. In pamancangah from Bali, after the death of Mahapatih Kebo Iwa who was hit by pangindra nets (traps) by Mahapatih Gajah Mada, finally in 1343, the Arya Majapahit attacked the island

BALI TRUE BACK HISTORY

of Bali, which at that time was guarded by the governors of the kingdom of Bhadahulu including, Ki Pasung Grigis in Tengkulak, the Gudug Basur in Batur, the Kala Gemet in Tangkas, the Girimana in Ularan, the Tunjung Tutar in Tenganan, the Gudug Basur in Batur Tunjung Biru in Tianyar, Ki Tambyak in Jimbaran, Ki Bwahan in Batur, Ki Kopang in Seraya, Ki Walung Singkal in Taro, Ki Agung Pemacekan as Demung.

The attack was divided into three directions: under the leadership of Mahapatih **Gajahmada** towards the East Bali region assisted by the Patih and other Aryans landing in Tianyar. Arya Damar and Arya Sentong, Arya Kutawaringin landed in North Bali. Arya Kenceng, Arya Belog, Arya Pangalasan, Arya Kanempuan, landed on the coast of South Bali and headed to Kuta.

Not revealed the enormity of the battle in the three regions mentioned. The period of government transition from the Bhadahulu kingdom to the Majapahit kingdom, from 1343 to 1352 there was still a rebellion or in other words the ancient Balinese people were still resisting. During the nine years of the government transition there were 30 revolts which spread on the island of Bali.

To mediate or fill the government vacuum as long as a new king has not been appointed, namely Sri Kresna Kepakisan, then someone is appointed and given the gift of the post of Kyayi Agung Pasek Gelgel. Which is the question,

1. Who is Kyayi Agung Pasek Gelgel?
2. Could he be from Java to mediate a dispute between Bali and Majapahit?

BALI TRUE BACK HISTORY

In the Javanese-Old Dictionary by Zoetmulder (1995: 786), the word Pasek means, gift, gift, gift. If Kyayi Agung Pasek Gelgel originated from Java, he should be called Arya. Because he plays an important role as a leader in mediating the conflict of the late Balinese ancient government. After the arrival of Danghyang Nirartta, the name Arya was known as Gusti and changed its name after the arrival of Dutch colonialism.

With the concept of worship of God through Bhatar Hyang Kawitan so that many Balinese people enter the lineage of Pasek Residents, for example: kubahyan, agile, bendesa, sharp reef and other Balinese residents.



The citizens of Bali who needed their authority to maintain the stability of the new government were called Arya for example:

Sri Giri Ularan, son of Sri Rigis, became mahapatih (senapati) in the kingdom of Dalem Baturenggong, becoming Arya Ularan (Gusti Ularan). The descendants of Sri Karang Buncing became Arya Karang Buncing, Gusti Karang Buncing. Sri

BALI TRUE BACK HISTORY

Rigis became Arya Rigis, Sri Pasung Giri became Arya Pasung Giri, Si Tunjung Tuttur became Arya Tunjung Tuttur, Si Tunjung Biru became Arya Tunjung Biru.

Another question is what is the spiritual interrelation between Gotra Pasek (*Kyayi Agung Pasek Gelgel*) and Chess Lawa, which is 4 (four) task groups responsible for the smooth running of ceremonies at Penataran Besakih Temple, namely Hamlet, Pasek, Pande, Penyarikan, could he be of Balinese descent Ancient.

In that era the government system was determined by the function (talent) and one's job was not determined by his birth as in the soroh system (klen, caste). Where preparations for ceremonies and ceremonies will take place at temples where pujawali will be held, there are sections that take care of correspondence, parts of ceremonial equipment, parts that are authorized about God's sacred symbols or priests who lead the ceremonies and other parts.

Pasek in this case is not a treh, soroh, gotra, wangsa, klen (citizen group). Pasek is a term, position or section that is tasked with helping the success of the ceremonies and ceremonies in Penataran Besakih Temple.

Pura Pande arranges all its equipment made of metal objects and other equipment framework. Penyarikan Temple is in charge of arranging all administrative administrative requirements so that everything runs in an orderly manner (Gobyah, I Ketut. Bali Post 30 April 2008).

In one section / task group, of course the members consist of several people who may come from other community groups. The term Hamlet originates

BALI TRUE BACK HISTORY

from the Gamongan Hamlet derivative from Gamongan Village, Tiyingtali, Karangasem, which gave birth to Hamlets in the universe of Bali.

Then reaffirmed by Danghyang Nirarta is a gift of the title of Dukuh (priest) which is given to the citizens of Bali-Mula and Ancient Bali, even though they are of whatever lineage they are.

Hamlet is a position that served as the leader of religious ceremonies in Besakih Temple. So the Dukuh priest who led the ceremonies and ceremonies in Bali in that era, before the arrival of the Brahmin Majapahit from Java. In the Gelgel era came to Bali two priests of Shiva and Buddha from Majapahit were Danghyang Nirartha and Danghyang Astapaka strengthening the relationship between Majapahit and Bali.

At that time pedharman Raja / Dalem Samprangan and Dalem Gelgel were established in the form of meru-meru located behind the *Catur Lawa* Temple.



BALI TRUE BACK HISTORY

Certainly the establishment of the pedharmans was also through the realization of the craddha.

Dr. **Martha A. Muuses**, identified the yadnya craddha with the mamukur ceremony in Bali, which is the ceremony to return the atma to its original element, Paratma. Thus the Catur Lawa Temple is a collection of Balinese people who get the task as the forerunner to take responsibility for the smoothness of the ceremony at Penataran Besakih Temple, a symbol of the holy stana ida bhatara Agung / Tolangkir mountain.

Besakih Temple is a symbol of a unity between Balinese Hinduism and Hindu Majapahit.

After the defeat of the Badhahulu kingdom by the Majapahit kingdom, there were two religious applications adopted by the Balinese people today, namely the existence of some residents or villages who followed the ancient Balinese history strategy, and there were some residents or villages that followed the Majapahit historical strategy, even the community could undergo both the concept, following the rules of the leaders in power at the time.



8. Sugiyan Jawa and Sugiyan Bali

The following is a comparison between Sugiyan Jawa and Sugiyan Bali. In Usana Jawa, the remaining Majapahit soldiers who were still alive and settled in Bali, already had children and grandchildren, married each other mingled, and betrothed marriage between Balinese women, but there are signs, if every holiday: Thursday

Wage Sungsang called Sugiyan Jawa, the Majapahit people who had a part in organizing their yad.

BALI TRUE BACK HISTORY

Friday Kliwon Sungsang called Sugiyan Bali, native Balinese who have a part to hold their yad.

There are also piodalan milestones which one follows sasih (month) and the other follows wuku (week). The one-time event took part in sasih ka sanga (9th month) and the other one followed sasih ka dasa (10th month). Besides the day of retreat in the rice fields, in Segara, in the moor, in the temple, there are differences in accordance with the village dresta, kala, local patra. Also in the event of receipt of the padiksan in the endorsement of a priest, one follows through the footage of bhataru kawitan wakul, and the other follows the foot of the teacher nabe.

Since then also slowly new governance arrangements have occurred, both in the fields of religion, social, politics, economics, as well as literature, and others in uniting the understanding of Ancient Bali with Majapahitism. What used to be a priest represented a sect / religion professed, even from any hereditary group, for example dang acharya as a priest of the Shiva sect, dang upadhyaya was a priestess for the Buddhist sect, Rsi Bhujangga was a priest of the Vaishnava sect, Pitamaha was a priest of the Bahma, Bhagawan the title of priest of the Bhairawa sect, and so on.

Now each group of citizens is given the title of priest and other social identities in social life, for example:

Hamlet title priestess for the ancient Balinese, *Ida Pedanda* holds the title of priest for the citizens of Ida Bagus,

Sri Mpu holds the title of priest for Pasek residents, Rsi Bhagawan holds the title of priest for the citizens of the Gustis, Rsi Bhujangga holds the title of priest

BALI TRUE BACK HISTORY

for Sengguhu residents, Sira MPU holds the title of priest for Pande residents, and so on, all of the above are complete with the rules of *atiwa-tiwa* / *pitra yadnya* and other attributes.

The question is to follow which understanding the priest of the *gotra* (community group) is, do you follow the understanding of *Shiva*, *Boddha*, *Vaishnava*, *Bhairawa*, *Sora*, *Sakta*, *Sambu*, *Rsi* or others?

The Arya Majapahit who have been instrumental in conquering the people of Bali, were then bathed in a place to worship the spirits of ancestors who had been sacred in Java as appreciation or the closest media to the ancestors called *Pura Kawitan* (sacred stana of the ancestors).

In the Bali-Indonesia Dictionary (Team: 801) the word *Kawitan* means ancestor, origin (residents, dynasty, *treh*, *gotra*).

With the emergence of the concept of structuring worship through *Bhatara Hyang Kawitan* so as to bring the impact of confusion for the people of Mula Bali to trace the traces of their ancestors who had existed before the arrival of the ***Danghyang Nirartta*** from Java.

The kings and knights of ancient Bali, and subordinate government positions such as; *senapati*, priests, *samgat*, *caksu*, *Kubayan*, *Si Tunjung Biru*, *Singkal Necklace*, *Ki Tambyak*, *Ki Tunjung Tuttur*, *Ki Kopang*, *Ki Bwahan*, *The Pangeran Tangkas*, *Ki Pasung Grigis*, and the ancestors of the Bali Aga and Bali Mula communities another, at the present time where is *Pura Kawitan* he-he? And where is his *Padharman*?

BALI TRUE BACK HISTORY

With the reformation of government by Raja Dalem Baturenggong, assisted by the royal priest Danghyang Nirartta, he had a very brilliant concept of uniting citizens so that they would not be scattered and converted to other religions / sects / understandings.

Namely the concept of worshipping God through Bhatara Hyang Kawitan. In



accordance with the verses of Taittiriya Upanisad states: *"A mother is a god, a father is a god, a teacher is a god, and guests are gods too."* Thus empirically, his descendants will worship God - through "the holy spirit of father and

BALI TRUE BACK HISTORY

mother, grandparents, ancestors and so on, which will eventually reach Him / God.

The ancestors were only limited to witnessing and "delivering" prayers, intentions, and goals to God or to the gods that our ancestors had to convey. The ancestors are our human origins. Since she was still a fetus

in the womb Mother, we are connected with Him (mother) through the umbilical cord (the placenta).

Umbilical cord connecting the life in the womb between the fetus and the mother. In daily religious application, it is possible that the umbilical cord (umbilical cord) is symbolized as a sling (senteng), because it is always attached to cover the umbilical cord of Hindus in Bali in every facing Him. Aside from being a bind of the five budhiindria and five karmenindria, the curb symbol ten holes in the body when someone wants to do puja and praise to God / **Hyang Widhi**.

In terms of function, there are actually two temples: as a place to worship Hyang Widhi (*Dewa Pratistha*) and as a place to worship ancestral holy spirits (Atma Pratistha). Then in terms of character, the temple is divided into four groups: the Kahyangan Jagat Temple, Kahyangan Desa Temple, Swagina Temple and Kawitan Temple.

Specifically for Kawitan Temple, none other than the place of worship of ancestral holy spirits of Hindus who have a "**wit**" or ancestor based on their lineage. So Kawitan Temple is specific or specific as a place of worship for Hindus who have blood ties in accordance with their lineage. Examples of

BALI TRUE BACK HISTORY

temples included in the Kawitan Temple group include: Sanggah / Merajan, Pura Ibu, Dadia, Pedharman and the like.

Regarding Panti Panti and Dadia Temple actually are in the same temple group and also have a notion that is no different. This means that what is called Panti Panti can also be called Pura Dadia. Similarly, the title Sanggah can also be referred to as the Merajan.

The difference is only in the number of worshipers or worshipers. As stated in the Lontar Siwagama that: h Bhagawan Manohari he is a Shiva with the task told by Sri Gondarapati, to take care of Sad Kahyangan small, medium and large, as an obligation of everyone, and others are the origin of someone's incarnation.

Every 40 house yards (family) are told to set up a home, as for half part of that is 20 yards in order to establish Palinggi Ibu, her little one 10 house yards establish Palinggi Pratiwi (pertiwi) and on each yard of the house to establish Palinggi Kemulan (sanggah / merajan)

Outside which is stated above but still included in the Kawitan Temple group is Pedharman which is seen as the highest place of worship for ancestor worship.

If likened to the trees, maybe this Pedharman is part of the hump or root or the origin of the offspring. So do not be surprised if one day do prayers in Pedharman may be even though it comes from one / the same ancestor but apparently we do not know each other.

BALI TRUE BACK HISTORY

It is different if we pray in the liver of Kawitan Temple which is considered to be objectionable until the Panti Temple still feels closer to “pajamas” because it is easier to find a relationship in the composition of its offspring.



9. Traditional Balinese architecture

Traditional Balinese architecture, in view of Balinese culture obeys strict and sacred building laws, allowing plenty of open space and consisting of a large courtyard with many small pavilions, surrounded by walls to prevent evil spirits and decorated with bodyguards statues. [14]

The philosophical and conceptual basis that underlines the development of Balinese temple layout, arranged in three zones (mandalas) of

BALI TRUE BACK HISTORY

traditional Balinese architecture includes several concepts such as: [15]

Tri Hita Karana: the concept of harmony and balance consists of three elements; Atma (human), angga (natural), and khaya (God). Tri Hita Karana prescribes three ways that humans must strive to maintain harmonious relations with; Fellow human beings, nature, and God.

Tri Mandala: rules of division of space and zoning. Tri Mandala is a spatial concept that describes three parts of nature, from Nista Mandala - the outside and the underworld the less holy, Madya Mandala - middle middle region, to Utama Mandala - the deepest and most important holy region.

Sanga Mandala: also rules for the division of space and zoning. Sanga Mandala is a spatial concept of direction which divides the area into nine sections according to the eight main and central cardinal directions (the top point). The nine cardinal directions are connected to the concept of Balinese teachings from the Guardian of the Direction, Dewata Nawa Sanga or the nine guardian deities who appear in the Majapahit emblem of Surya Majapahit.

Center: Shiva, East: Isvara, West: Mahadeva, North: Vishnu, South: Brahma, Northeast: Sambhu, Northwest: Sangkara, Southeast: Mahesora, and Southwest: Rudra.



8. Dewata Nawa Sanga

Dewata Nawa Sanga - Lord of the Nine Eyes of the Wind

Dewata Nawa Sanga is not the same as ***Sang Hyang Widh.*** Gods are the embodiment of the sacred rays of the Hyang Widhi (God) who provide holy power for the perfection of the life of beings. Deity comes from Sanskrit —div|| which means light.

BALI TRUE BACK HISTORY

Gods are the embodiment of the sacred rays of the Hyang Widhi (God) who provide holy power for the perfection of the life of beings. Deity comes from Sanskrit —div|| which means light.

The term *Deva* as **God's** creature is because Deva was made (created) as stated in the Reg Veda X. 129.6. By being created this means that Deva is not God but as all other God's creatures, created for specific purposes which have the nature of life and have the nature of work (karma).

In addition to the above understanding, in Regulations Veda VIII.57.2, also explained about the large number of Devas, which is as many as 33 that are in three (3) nature (mandala)The thirty-three Devas consisted of 8 Vasu (Basu), 11 Rudra, 12 Aditya, Indra and Prajapati.

The following are names and meanings according to the Upanishad Brihadaranyaka and the Mahabharata, the Eight Vasu:

1. **Agni** (fire god - "*Hot fire*"), or Anala (also called Agni) meaning "Life"
2. **Prthivi** (land god - "*Earth*"), or Dhara which means "Support"
3. **Vayu** (wind god - "*Wind*"), or Anila meaning "Wind"
4. **Dyaus** (sky god - "*Sky*"), or Prabhasa which means "Shining dawn"
5. **Aditya** (sun god - "*Eternal*", the very common name for the sun is Surya), or Pratyūsha which means "Pre-dawn", ie dusk in the morning, but is often used only to mean "light"
6. **Savitra** (space god - "*Space*"), or Ha which means "Pervading"

BALI TRUE BACK HISTORY

7. **Chandramas** (moon god - "*Moon*"), or Soma meaning "Soma-plant", and a very common name for the moon

8. **Nakstrani** (star god - "*star*"), or Dhruva meaning "moving", the name Polestar

9. **Rudra** as one aspect of Devas, is an element of life and life that is referred to as Rudra prana. The eleventh Rudras that govern the universe (great and global alit), including *Kapali, Pingala, Bima, Virupaksha, Vilohita, Shasta, Ajapada, Abhirbudhnya, Shambhu, Chanda, and Bhava*.

Kapali shows bones (expressed in feminine terms) or cups / bowls used to store food. In other words it can be called a female head or a female provider. This shows the power of Rudra embedded deep in Amba.

1. Pingala shows a reddish-brown flame. This is a fire that began in Amba under the influence of Purusha

2. Bima shows strength, strong and extraordinary. This is the Prana style (Strong Force or gluon in modern terms) which formed a fire in Amba,

3. Virupa-aksha shows multi-fold, multi-colored eyes. This is the Action / Caksu force (field force) that comes from Amba,

4. Vilohita shows the power of deep red. Red indicates the distance. This is a strength-field Higgs that has a long range with low intensity (Higgs field)

5. The abhirbud shows something that is deep or deep in the core. This is the Vibration that causes the strings to form on Amba to vibrate like Core particles (Baryon),

BALI TRUE BACK HISTORY

6. Shasta shows to hold, control, command or order. This is the vibration that causes the strings to form on Amba to look like hidden particles, which are 'Mana' Particles (mesons)

7. Ajapada shows legged goat. This is the vibration that causes the strings to form on Amba to move away and form Satellite particles (leptons) with different vibrations. This is the power that brings in Apana (expelling the strength or Weak Force boson W and Z) and starts the process of Radio-active



BALI TRUE BACK HISTORY

Decay which is nothing but death. This is called a legged goat with atomic strength can be formed with penta / hexagonal structure. (The elliptical orbit of some satellite particles surrounding the core particle forms a goat-shaped foot structure)

8. *Bhava* shows coming to existence or birth. This is the vibration that causes Ziznam.

9. **Chanda** shows alluring or inviting. This is the vibration that causes Reta which means the flow moves or flows.

10. **Shambu** shows meeting or meeting or joining. This is the vibe that unites Ziznam, Reta and Apa and provides a platform for life,

All biological beings have ninth, tenth and eleventh dimensions in the universe. Force fields are present in any space (which comes from

Amba) encourages the process of creating proteins, medium acids and base bases that start the process of biological life.

This field in effect can be understood as manifesting as environmental conditions for the evolution of biological life (for example, water temperatures etc.) throughout the universe to make proteins, acids and bases.

As for the other Devas, Aditya is symbolized as the highest law, as a regulator of the universe under God's authority. In addition to the characteristics of the Deva he mentioned in Reg Veda X.36.14, it is also explained that the function of the Deva is as DIKPALA, that is, the ruler over the directions of the compass (direction).

BALI TRUE BACK HISTORY

This premise is based on the understanding that God exists, as the essence that fills space and time. Based on the above thought patterns, new concepts about Deva-deva's relationship with the directions of the compass point and divide them into nine in accordance with the usual directions of the compass. But to eleven zeniths and nadirs were included.

The nine cardinal directions are detailed in the following discussion.

Gods are also God's creations that function to control the universe. The gods are associated with certain and specific aspects of the phenomena that exist in this universe.

Every aspect is controlled by one particular God with special features and symbols. Each god has a magic that is inseparable from it, as well as husband and wife, because God cannot perform tasks according to their functions if not with their powers.

So that if Gods are manifested in the form of men, then the powers are manifested in the form of women, then with the combination of Deity (Purusa) and Sakti (Pradana) the task can be carried out according to its function.

In Hinduism, as a sacred ray or manifestation of God who controls, protects the universe, God is also equipped with weapons, vehicles and is also manifested in the form of symbols or letters.

For example Sang Hyang Widhi in his manifestation as Tri Murti namely:

1. Lord **Brahma** with his powers **Dewi Saraswati**, the vehicle of the Swan, his weapon Danda / Mace with the sacred script sAng||

BALI TRUE BACK HISTORY

2. Lord **Vishnu** with his powers Dewi Sri (*Laksmi*), his vehicle Garuda, his weapon Cakra with the sacred script —Ung||

3. Lord **Shiva** with his goddess Dewi Durga (Uma), the vehicle of the Ox, Padma's weapon with the sacred script ||Mang|| read: Tri Murti; **Brahma - Vishnu - Shiva**

All the manifestations of Gods and Saktinya are manifested differently depending on the description of the Ummah towards him. For example the form of Gods and Saktinya in India and in Bali are very different, but the function is the same.



BALI TRUE BACK HISTORY

All the magic of the Gods is described as having a beautiful face, but the beautiful Goddess Uma in her duties as the Goddess of Death (Durga) has a face that is often depicted in the form of Rangda by the Balinese people.

Lord Brahma manifests as the old Rsi because his age exceeds the universe, because Lord Brahma is in charge of creating everything in the universe, he is also manifested in the form of a four-faced (Ches Face).

Lord **Vishnu** manifests as the most beautiful and flawless deity, he is also manifested in the form of a three-headed (*Tri Sirah*).

Lord Shiva embodies an ascetic, because he is the master of human life so he is the one who will melt it back, he is also manifested as a four-handed (*Catur Buja*).

From the embodiment according to the description of his people, he made a statue (statue). In Hinduism, the number of Gods is enormous according to every function in the universe.

Likened to Sang Hyang Widhi is the Sun, then God is the infinite amount of sunlight. The sun is said to be hot, but it is the light that touches us directly.

Likewise with Sang Hyang Widhi, it is God as his holy light that connects us directly with Him. Maybe in other religions the god is called an angel.

In Hinduism there are titles called Tri Murti, Panca Dewata / Panca Brahma, Nawa Sanga, Asta Dewata, Panca Korsika and others. Panca Dewata is the manifestation of Sang Hyang Widhi as the guardian of all directions of the wind that is:

BALI TRUE BACK HISTORY

1. **Sadyojata** (*Iswara*) in the East with the holy letter —**Sa**||
2. **Bamadewa** (*Brahma*) in the South with the holy letter —**Ba**||
3. **Tat Purusa** (*Maha Dewa*) at the Bar at with the holy letter —**Ta**||
4. **Aghora** (*Vishnu*) in the North with the holy letter —**A**||
5. **Isana** (*Shiva*) in the Middle with the script —**I**||

The Five Gods are also called the Five Brahmas, so the five sacred letters —**Sa Ba Ta A I**|| are called —Panca Brahma Wijaksara||. Besides that, there are also five other manifestations of Hyang Widhi, namely:

1. **Maheswara** in the Southeast with the script —**Na**||
2. **Rudra** / **Ludra** in the Southwest with the script ak**Ma** "
3. **Sangkara** in the Northwest with the holy script —**Si**||
4. **Sambu** in the Northeast with the holy scripture —**Wa**||
5. **Shiva** in the Middle with the scriptures —**Yes**||

The five sacred letters —**Na Ma Si Wa Ya**|| are called Panca Aksara. But in the teachings of Mahayana Buddhism, the Five Gods (Panca Brahma) are called

"**Five Tatagata**" namely:

1. **Aksobhya** in the East with the sacred script —**Ah**||
2. **Ratnasambhawa** in the South with the sacred root —**Ung**||

BALI TRUE BACK HISTORY

3. **Amitaba** in the West with the scriptures "*Trang*"
4. **Amogasidhi** in the North with the sacred script *riHrih*||
5. **Wairocana** in the Middle with the script —*Ang*||

So that the five characters —Ah Ung Trang Hrih Ang|| are called Panca Wijaksara Tatagata while the five Buddhist characters —***Na Ma Bu Da Ya***||. If in Panca Aksara and Panca Brahma Wijaksara are combined into DASA AKSARA

"***Sa Ba Ta A I Na Ma Si Wa Ya***", if added with the "Om" character, it is called "*Eka Dasa Aksara*".

Dewata Nawa Sanga is often referred to as - Loka Pala||. Asta Dewata is the eight manifestations of the character of Hyang Widhi as a ruler namely:

BALI TRUE BACK HISTORY

1. **Indra** mastered the *Rain*

2. **Baruna**
controls the
ocean

3. **Yama**
mastered Human
Spirits

4. **Kuwera**
controls the
Wealth of Nature

5. **Bayu** rules the
wind



6. **Agni** masters *Fire*

7. The **Sun** rules the Sun.

8. **Candra** rules the *Moon*

Some other names of the manifestation of Sang Hyang Widhi in the compass are, Corsican Corsica, namely:

1. Sang Hyang Corsican in the East

2. Sang Hyang Garga in the South

3. Sang Hyang Minister in the West

BALI TRUE BACK HISTORY

4. Sang Hyang Kurusya in the North

5. Sang Hyang Prutanjala in the Middle

Dewata Nawasanga is nine deities or manifestations of **Ida Sang Hyang Widhi Wasa** who guard or control the nine directions of the compass. The nine gods are Lord Vishnu, Sambhu, Iswara, Maheswara, Brahma, Rudra, Mahadewa, Sangkara, and Shiva.

Dewa **Sambhu** is the ruler of the northeast (*Ersanya*), armed with a trident, his land (vehicle) Wilmana, his goddess Mahadewi, his sacred script "**Wa**", in Bali he is worshiped at Besakih Temple located in Karangasem Regency ERSANYA / EAST L AUTgod of sambhu

PURWA / TIMUR

Dewa Iswara was the ruler of the east (Purwa), armed with Bajra, his elephant's vehicle, his worship Dewi Uma, his sacred script "**Sa**", in Bali he was worshiped in Lempuyang Temple.

Dewa Maheswara is the ruler of the southeast (Gneyan), armed with incense, his vehicle (vehicle) is a tiger, his worship is Dewi Lakshmi, his sacred script "**Na**", in Bali he is worshiped in Goa Lawah Temple located in Klungkung Regency GENYA / SOUTH Mahesora god, DAKSINA / SOUTH

Dewa Brahma Dasawara:

BALI TRUE BACK HISTORY

Lord Brahma is the ruler of the south (Daksina), armed with a mace, his swan (vehicle) geese, his worship *Dewi Saraswati*, his sacred script "**Ba**", in Bali he is worshiped in Andakasa Temple located in Karangasem Regency

Dewa Rudra is the ruler of the southwest (Nairiti), armed with Moksala, his inheritance (buffalo), his worship is Dewi Samodhi / Santani, his sacred script "**Ma**", in Bali he is worshiped at Uluwatu Temple located in Badung Regency

Banten: Dengen dengen, Sesayut Sida Lungguh, Tirta Merta Kala, Forging the Intestine; Mantra: Ong moksala yantu namo tasme tiksen nara yawe namo namah, usually the village is rich in mercury when rajastra, jayeng satru Ong when byoh the name *swaha*.

NORITYA / WEST POWER Dewa Rudra PASCIMA / WEST

Dewa Mahadewa is the ruler of the west (Pascima), armed with Nagapasa, his land (vehicle) Naga, his sanctuary Dewi Sanci, his sacred script "**Ta**", in Bali he is worshiped in Batukaru Temple



BALI TRUE BACK HISTORY

located in Tabanan Regency

Dewa Sangkara is the northwestern ruler (Wayabhya), armed with Angkus / Duaja, his lion (vehicle) lion, his goddess Dewi Rodri, his sacred script "Si", in Bali he is worshiped in Puncak Mangu Temple located in Badung Regency

Banten: *Caru, Sesayut kesuma temple, Tirta Mahaning;*

Mantra: Ong duaja yantu namo tiksena nara yawe namo, waybya raksa baya village when rajastra, jayeng satru, Ong if byoh namo namah swaha.

WAYABYA / WEST SEA, a cage god, UTTARA / NORTH

Lord **Vishnu** is the ruler of the north (Uttara), armed with Sudarshana Chakra, Garuda's vehicle (vehicle), his goddess Sri Dewi, his sacred script "**A**", in Bali he is worshiped at Ulundanu Temple located in Bangli Regency

Lord Shiva is the ruler of the middle direction (*Madhya*), armed with Padma, his inheritance (vehicle) Lembu Nandini, his Padma shaktinya Goddess Durga (Parwati), his sacred script "I" and "Yes", in Bali he is worshiped at Besakih Temple located in Karangasem Regency

This is supported by some additional data taken from 2 sources viz, MADYA / CENTRAL deity Vishnu the god Shiva

Tri Angga: hierarchical conception of microcosm, middle ground, and macrocosm. This is also connected with the concept of the next tri loka. [16]

BALI TRUE BACK HISTORY

Tri Loka: also the conception of a hierarchy between the three bhur realms (Sanskrit: bhurloka) the lower realms of animals and demons, bhwah (Sanskrit: bhuvarloka) human middle nature, and swah (Sanskrit: svarloka) the upper realms of gods and deities.

This reflects that the teachings of Bali originating from Java are reflected in the form of three stages in Borobudur namely, the form of the terraced punden which consists of three levels, including the Buana Niskala Base, the middle Buana and the upper Buana which represents the highest, namely the nature of the Gods, in Sundanese terms the Borobudur wiwitan names of these levels are Buana Alam Niskala, *Alam Tengah* and *Buana Alam Nyungcung*.



12. Bali Aga Architecture

Balinese architecture of the Aga refers to the architecture of the Balinese Aga, identical to the Balinese mountain people, Indonesia. Compared to Balinese lowlands, the relative isolation of Balinese Aga means that they are less influenced by Hindu-Buddhist traditions. This separate history can be seen in the vernacular architecture of Bali Aga which shows more similarities with Austronesian traditions which are found in many traditional Indonesian tribes throughout the archipelago. [13]

The layout of the Aga village of Bali with compound houses faces a broad road. Each house contains each home, each belonging to a nuclear family.

Bale loudly in the village of Tenganan, the hallmark of an Aga Balinese village not found elsewhere in Bali, is an elongated pavilion where the village council discusses community affairs.

The layout of the Bali Aga village is also in harmony with the Balinese lowland village. The villages are arranged in relation to the axis of the mountains of the Kaja axis, the layout of the Aga village of Bali with compound houses facing a broad road. Each house contains its own home, each belonging to the core family.

Pay attention to the Bali Aga long house, this building is similar to a big house in Kalimantan or the Gadang house in Sumatra. This architectural characteristic is Austronesian, not Indian, the use of a large house together for the purpose of deliberation is a characteristic of the Archipelago.

BALI TRUE BACK HISTORY

UnMounts ") and kelod (" to the sea "), and kangin sun roads (where the sun rises, east) and kauh (where the Sun sets, west). House compounds are placed on the kaja-kelod axis, facing the broad road. Each house assembly (called a banjaran or yard) is lined with earth walls or hedges, which contains a large family-owned house.

Note also the existence of the Sun that reflects the previous Civilization that is putting the position of the Sun on the honor of the glorified. In an explanation later we will know that the characteristics of sun worship are the basis of teachings in the archipelago recorded in Balinese culture.

The archipelago spread throughout the world, among them Egypt, Aztec Maya, and Japan, India.

BALI TRUE BACK HISTORY

The heart of the Aga village of Bali is a community longhouse called bale lantang (also grand bale ("large pavilion") or bale banjar ("village pavilion")), a sacred council house. This structure is raised on a brick plinth and oriented longitudinally on the upward axis.

Village council meetings are held in a loud bale, which takes place every new



and full moon. The heads of households gather and take place in the barns in the order of precedence, which requires them to sit in two parallel rows in the order of their seniority. The most senior members are always at the end of the visit (kaja) on the kangin side (sunrise).

BALI TRUE BACK HISTORY

Aga Bali village can be found around the mountains around Kintamani in central Bali. Among the Bali's most famous Aga villages is Tenganan in Karangasem Regency.

The layout of the room in Bali Aga's house is arranged in the concept of deep-right (or left-right) and uphill (kaja) -downhill (kelod) (or male-female). The concept of the outside relates to social interaction between family members and outsiders. The concept of up-down relates to men's activities (welcoming guests) and women's activities (cooking).

We will see the difference in Balinese Aga Architecture, Balinese and Indian Hindu Architecture, which will prove that the teachings or culture of the archipelago are still recorded, especially in Bali Aga which has underpinned Balinese culture today, and the culture reflected in Indian architecture does not affect Balinese culture in terms of this is Architecture study.

12. Borobudur Physical evidence Original philosophy of the archipelago

Rabindranath Tagore, an Indian philosopher who visited Borobudur for the first time, recognized the temple as a non-Indian temple.

BALI TRUE BACK HISTORY

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BALI TRUE BACK HISTORY

the archipelago, this is a ritual place of worship to the God Ra, the sun god where at the top of the temple is arranged on the same shape in almost all major temples namely Punden Berundak, while the process of refinement Borobudur temple which consists of three stacks is based on three stages of Buana, namely:

1. **Buana Nyungcung**: the place where Sang Hyang Kersa resides, the topmost part of the temple.
2. **Buana Panca Tengah**: a place for people and other creatures to live, in the middle of the temple.
3. **Buana Larang**: hell, located at the bottom, Temple Base

Once again the author is clear that the temples in Java are the original teachings of the archipelago

, Not originating from India, but the temples in the land of Java are temples made by our own ancestors, noble high civilizations native to the archipelago.

Let's look at the teachings of the Noble Sundanese.

The teachings or philosophies that appear in the form of statues and stupas in Borobudur are depictions of Moral teachings of the indigenous religions of the archipelago, we can interpret in outline through the Sunda Wiwitan philosophy:

Religious moral teachings in the form of dialogue between the main priest and Pwah Batara Sri (the ruler of heavenly nature) and **Pwah Sanghyang Sri** (*guardian of the natural environment*). Performed in the relief of Borobudur.

BALI TRUE BACK HISTORY

It is emphasized that every creature in the universe, both on the Earth and in the Noise, should be able to carry out their respective duties

That is in accordance with the level of wind (strength), word (sound), and hedap (intention) received from the Creator. Humans should also be able to balance wind, words, and their respective lives through various activities of Tapa (devotion) born and inward so that one day they can return to their nature like Gods.

In addition, in implementing Tapa, human beings must be accompanied by a sense of sincerity, do not be greedy, do not take other rights so as not to get lost back to the earth and experience misery. If you want to do good, don't be halfhearted! That is the nature of the pastor and the nature of his austerities being carried out unfamiliarly day and night.

Don't run the wrong tapa! Namely, the person who likes to torture the body, excessive in terms of power, deceived by the contents of the heart, and lost because of lust. That is behavior that is not useful. Be a priest, don't just confess, you must be accompanied by true power.

(1) return to the natural world in a lower degree (being an animal, plant or other object according to reincarnation belief) and

(2) to the realm of the noetic, even to the realm of jatiniskala (united with the life of the God and then the Mahadewa).

Those are some of the meanings that the author can display in reading the shape of the statue that is in Borobudur. Which is in accordance with the

BALI TRUE BACK HISTORY

picture in the Borobudur relief and to be clearer the writer will explain in the Borobudur relief detail discussion.

Below is the philosophy left over in West Java or Sundanese society, see if there are similarities between the original beliefs of Sundanese and Balinese. This philosophy also appears in the relief of Borobudur in several scenes and symbols.

Buana jatiniskala is the realm of true gaiban as the highest place in the universe. Its inhabitants are the Maha Tunggal substance called Sang Hyang Manon, (Manon in Sundanese is Mata) the Creator substance called Si Ijunajati Nistemen. This substance is at the highest level of occultation and power. He is the creator of the boundary, but not affected by the limit. Thus, each natural world has its own inhabitants, whose form, nature, level, and duties / authority are different.

The essence of the archetype of the original teachings of the archipelago is "do good and right based on the tenderness of compassion". The basic pattern is applied through the Tri-Dharma (Three Goodness), which is as a guide = measure 'the value of one's own greatness / human degrees measured by dharma (goodness):

1. **Dharma Bakti**, is someone who has been practicing goodness towards himself, his family and in the small environment where he lives, his people have the title "Main Man".
2. **Holy Dharma**, is someone who has been practicing good deeds towards the nation and the state, the man has the title "Superior Plenary Man" (being an idol).

BALI TRUE BACK HISTORY

3. **Dharma Agung**, is someone who has practiced the goodness of all the fairies of life both visible and invisible, smelled, touched and not touched, all the goodness that is not limited by time and space, humans have the title "Human Adi Luhung" (Batara Teacher)

The values contained in the Tri-Dharma will later become the subject of teachings "**Budhi-Dharma**" (Buddha) which prioritizes good Buddhism as proof and compassion of compassion for all life to achieve happiness, or liberation from misery



BALI TRUE BACK HISTORY

This teaching was later continued and developed by one of the great figures of the Supreme Rasi Shakyamuni - **Sidharta Gautama** ("*Sang Budha*"), a crown prince of the Kapilawastu kingdom in Nepal - India.

So Borobudur is philosophical of the original teachings of the archipelago that underlies the teachings of Hinduism and Buddhism in India, Borobudur **is not Buddhist**, because Buddhism in India is present long after the establishment of the Borobudur building. born.

The three stages that have been referred to as Buddhist teachings are inappropriate, the terms Kama Datu, Rupa Datu and Arupa Datu, in terms of Buddhism, are almost never mentioned.

Asta Kosala Kosali: eight guidelines for architectural design, which includes the shape of the niyasa (symbol) on the pelinggih (trees), pepalih (stage), unit of measurement, shape and size, also dictate the appropriate decoration.

Arga Segara or Kaja Kelod: the sacred axis between. Arga or kaja (mountain) and segara or kelod (sea). The mountainous region is considered as parahyangan, so the term Parahyangan in Sunda land is a term that existed long before Buddhism or Hindu teachings existed in India, where hyang or God lived, the central plain between which was human territory, and the sea as the area of sea monsters and demons .

In addition to artistic and technical mastery, all Balinese architects (Bali: Undagi) are required to master these Balinese philosophical concepts regarding form, architecture and spatial layout.

BALI TRUE BACK HISTORY

Balinese temples or temples are designed as open places of worship on closed walls, connected by a series of intricately decorated gates with their artistic images.

Let us compare with the Architectural Philosophy in India whether the same or different, the author concludes is the Indian Architecture which is the basis of its philosophy, originating from the archipelago certainly has similarities, this does not mean that the architecture of the archipelago, especially Bali modeled on the characteristics of Indian architecture.

13. Indian Architecture.

Vastu Shastra (*Vastu Literature*) is a system of traditional Indian Hindu architecture [17] which literally translates to "architectural science." [18] This is a text found in the Indian subcontinent that describes the principles of design, layout, measurement, land preparation, spatial planning and spatial geometry. [19] [20] Vastu Shastra combines traditional Indian Hindu beliefs. [21]

Design is intended to integrate architecture with nature, the relative functions of various parts of the structure, and ancient beliefs utilizing geometric patterns (yantras), symmetry and directed alignments. [22] [23] Vastu Shastra is a textual part of Vastu Vidya, the latter being a broader knowledge of architecture and design theory from ancient India. [24]

Vastu Vidya's knowledge is a collection of ideas and concepts, with or without the support of a layout diagram, which is not rigid. Instead, ideas and concepts

BALI TRUE BACK HISTORY

are models for the organization of spaces and forms in a building or collection of buildings, based on their function in relation to each other, their use and the entirety of Vastu. . [24]

Ancient Vastu Shastra principles are included for the design of Mandir (Hindu temples), and principles for the design and layout of houses, cities, cities, gardens, roads, water works, shops and other public places.

Historians such as **James Fergusson, Alexander Cunningham** and **Dr. Havell** has concluded that Vastu Shastra was developed between 6000 BC and 3000 BC, adding that the archeological sites of Harappa and Mohenjo-daro stand on the principles of Vastu Shashtra. [25]

There are many Vastu-Sastras in the art of building houses, temples, cities and cities. One such Vastu Literature is Thakkura Pheru, explaining where and how temples should be built. [26] In the 6th century, written in Sanskrit procedures for building magnificent temples in circulation in India. [27] Vastu- Literature chapter on home construction, urban planning, [28] and how efficient villages, cities and kingdoms integrated temples, bodies of water and gardens within themselves to achieve harmony with nature.

The procedures for building in ancient Sanskrit writing for the construction of the temple were found in Rajasthan, in the northwestern region of India, including Dirradhara Mandana's Prasadamandana (literally, a guide for planning and building a temple) with a chapter on city building. [29] Manasara shilpa and Mayamata, texts from South India, estimated to be circulating 5 to 7 AD, is a guidebook on South India Vastu's design and construction. [30]

BALI TRUE BACK HISTORY

Another Isanasivagurudeva paddhati is a 9th century Sanskrit text describing the design and construction of Indian art in south and central India. In northern India, Brihat-Samhita by Varāhamihira is a Sanskrit widely cited ancient user from the 6th century describing the design and construction of Nagara style Hindu temple temples . [31]

Here it is clear that Indian Architecture originated and based on the Harrapa civilization in Mohenjodaro, and developed in the 5th and 7th centuries AD. It cannot be assumed that Balinese Architecture was influenced by Indian Architecture.



BALI TRUE BACK HISTORY

If it is true that Balinese Architecture is based on Indian Architecture, of course the term used in Bali must follow the naming in India, but this is not described Architect in Bali is called Undagi, while in India it is called Wastu.

Moreover, the basis of development in Bali that uses a more complicated and complete religious architecture philosophy based on Asta Kosala Kosali: eight guidelines for architectural design, which includes niyasa (symbol) forms on pelinggih (trees), pepalih (stage), measurement units, shapes and the size is Arga Segara or Kaja Kelod: the sacred axis between. Arga or kaja (mountain) and segara or kelod (sea). Which in this case is not in Indian philosophy to make a building.

In the book **Borobudur True Back History**, it clearly explains that the Sailendra Dynasty does not embrace Hinduism or Buddhism, so the connectivity of the Javanese and Balinese kings is clearly illustrated as well as connectivity or connection to the Religious. The Religion of the Javanese King which relates to Bali carrying its teachings, the Teachings are teachings which historians wrote with Shivaism, they are not Hinduism or Buddhism but the teachings that underlie it.

Goa Gajah rock temple was made around the same period, and shows the iconography of Shivaite teachings. In the discussion below we will understand that the teachings of Bali are not the teachings of Hindu India especially Buddhism, the teachings that still exist in Bali are the teachings of the ancestors of the archipelago that underlie the teachings to religion in India and even some other places.

BALI TRUE BACK HISTORY

In the 16th century, the Balinese king Dalem Baturenggong even developed in turn his rule to East Java, Lombok and West Sumbawa. Around 1540, along with the progress of Islam, a movement of reform of the original teachings took place, led by Dang Hyang Nirartha, which led to the introduction of the Padmasana temple in honor of "His Holiness" Acintya and Shiva worship in Bali. Nirartha also built many temples, including the spectacular temple at Uluwatu.

Dang Hyang Nirartha, He seeks to restore the original teachings of the ancestors of the archipelago centered on Java and then in Bali, Respect "Your Majesty" Acintya is the original teachings of the archipelago's ancestors not in Hindu teachings in India about it, Shiva worship in Bali is a teaching in bring Raja Raja from Java Island, this teaching also underlies Hinduism in India.

Below, we will find the original teachings of the archipelago that were not and were not named Hindus during the New Order era. They must be forced to change and named Hinduism. If we look deeper into the traditional traditional religions before Or Ba in the archipelago it was not the same as Hindu India.

Hinduism is considered by its penganuit based on the revelation of God Almighty / Hyang Widhi who descended in India around 2500 BC. The revelations are sacred knowledge received by saints or Rsi-Rsi in a semadhi state, then compiled by a number of Maharsi, among others, Maharsi Wyasa who compiled them into Vedic Chess derived from the root word wid which means to know.

From the root of the word wid it becomes a Vedic word meaning holy knowledge. Also from the root of the word wid becomes the word Widhi which means that gives / source of holy knowledge. From the root of the word

BALI TRUE BACK HISTORY

wid also, the word widya which means awareness or knowledge and the opposite of widya is awidya which means unconsciousness / darkness (ignorance).

With the decline of the Vedas in India, there arose a historical period called the Vedic era. In this era a new style of culture developed in India which took its source in the Vedas and included several aspects of life called a Hinduism as mentioned in the **Arya Warta**.

In the further development of the Upanisad Age in which philosophies in India emerged, the schools came to be called forced or sect in Hinduism, among other things Saiwa sect, Vaishnava sect, Brahma sect, Tantrayana sect and others.



BALI TRUE BACK HISTORY

The Saiwa Sect worships Lord Shiva as the most prominent figure, the Vaishnava sect worships Lord Vishnu as the only most important figure, the Brahma sect emphasizes Lord Brahma in his worship and the Tantrayana sect concentrates its worship on the Goddess Durga.

Three gods: *Brahma, Vishnu and Shiva* are worshiped horizontally, as the Tri Murti God manifestation of Hyang Widhi. Besides Hinduism, that in India in the 5th century BC came the Buddhist religion which emphasized its teachings on ethical issues and karmic law.

Buddhism also teaches various rules of community life and gives rise to an understanding called Buddhism. Buddhism is divided into two large groups called *Mahayana* and *Hinayana*. From each of these groups, it is further divided into mazab (streams).

Understanding **Hinduism** in India, does not include Buddhism and both isms stand alone to go their own way in the process of development respectively. But the notion of Hinduism in Indonesia includes Mahayana Buddhism or in other words Hinduism in Indonesian Indonesian Hinduism includes all understandings originating from India that entered Indonesia in the early centuries of the Christian era supported by local culture in Indonesia.

The influence of Hinduism coming in Indonesia is considered so far by the public in the archipelago was estimated at the beginning of the Christian era. The arrival process took place in a peaceful and gradual manner. Preliminary contacts through the trade media carried out by Indian traders with Indonesian traders (there are several theories about this).

BALI TRUE BACK HISTORY

The conclusion that the influence of Hinduism into Indonesia, estimated in the 4th century AD, is considered to originate from the Coromandel region in South India. From a religious point of view, the information written on Yupa shows Shiva's style, expressed in the word Vaprakesvara which means a holy place associated with worshipping Iswara, another name for Lord Shiva.

In the explanation below we will find out that the Hindu teachings called HINDU exist after the teachings of Buddhism and Islam in India, Proving that the teachings named Shiva or many refer to the word Shiva in the archipelago had existed before there were Buddhist and Islamic teachings in India.

It is estimated that around 5 AD, came to Hinduan in West Java, marked by found 7 pieces of stone inscriptions. from a religious perspective there are various speculations regarding the religion adhered to by the **Tarumanegara** kingdom.

Speculation of the Tarumanegara Kingdom. Those who consider that embracing the teachings of Hinduism are inappropriate because this teaching existed before the Tarumanegara Kingdom itself existed. As for the many found names and terms such as Hinduism, the teachings were not automatically called Indian Hindu teachings, but this teaching is the basis of Hinduism in India.

There is strong evidence to suggest that King Purnawarman worshiped Lord Vishnu. There are also other opinions that say King Purnawarman worships Shiva and there are also those who argue that he adheres to the understanding of Brahmanical Religion. Obviously here there have been identical teachings

BALI TRUE BACK HISTORY

with Hindus that will exist and are named Hindus at a time long after this kingdom existed.

Evidence of the entry of Hinduism in Central Java was given testimony by the Tuk Mas stone inscription in the village of Dakawu that mentioned praise for the images of the attributes of the Tri Murti God, namely: Kendi (amrta-Brahma), Gadha (Vishnu) and Trident (Shiva) which were thought to be made in 650 AD. Making the inscription at a time when Buddhism in India was just growing, and the teachings of Islam also only existed in the 500th century AD. While the teachings of Hinduism in India was named Hindu long after.



BALI TRUE BACK HISTORY

So it's not right if Purnawarman worships Lord Vishnu. worship Shiva and there are also those who argue that he adheres to the understanding of Brahmanical Religion, Is adhering to Hinduism.

In the next era, the Canggal inscription on Mount Wukir, Central Java, which dates to 654 S = 732 AD, mentions worship of Lord Shiva, Vishnu and Brahma in a vertical arrangement, with Lord Shiva as the most dominant.

This means that concretely in 732 AD the worship of Tri Murti had emerged in Central Java. Dinoyo inscription in 760 AD. In this inscription there is the word putikeswara which means holy fire from Lord Shiva. Its development then was a continuation of Central Java with various features.

Here the author underlines the number of years listed on the inscription, that in that year the kingdom has embraced the teachings of which the name of the god is Shiva Vishnu and Brahma, the inscription mentions the deity or the teachings which are followed are teachings that are not Hindu, but the name names which would later become a teaching called Hinduism.

The meaning of **Tri Murti** in Indonesia is the worship of three gods namely Brahma, Vishnu and Shiva vertically with the worship of Lord Shiva most prominent. Because of this, Tri Murti's understanding in Indonesia is often called Shivaism or vice versa Shivaism or Shiva's religion is the scope of Vaishnava and Brahmanism. This is what we actually embrace in Indonesia now. And in the era of the previous kingdom which is often listed in the Inscription, does not mean that the King adheres to Hinduism.

BALI TRUE BACK HISTORY

Regarding who spread the Shiva religion in Indonesia, experts point to a figure namely: Maharsi Agastya whose many names are enshrined in inscriptions in Ancient Javanese Literature.

According to research experts, assume that Buddhism entered Indonesia was estimated in the 3rd century AD. This was given a testimony by the bronze statue of Dipangkara Buddha in Sempaga-Central Sulawesi, which used an amarawati style. I need to explain that the statue or statue with the position of people sitting cross-legged does not always indicate or make it a Buddha statue, No.

The position of the statue or statue with the position of the person sitting is a contemplative position of the original teachings of the archipelago which first existed before Buddhism was born in India. became a Buddha, After the Rsi Gauthama developed it, this was also done by Mahavira for the teachings of Jainism.

In Central Java the Hinayana Buddhism dates back to 664 AD, where a Chinese Buddhist priest named Hwining translated the book Mulasarwastiwadanikaya, which is one of the Buddhist scriptures, together with an Indonesian priest (Holing) named Jnanabhadra.

Assumption of the Process of Hindu Development in Indonesia

In the 7th century Buddha entered and flourished in South Sumatra along with the growth of the Srivijaya kingdom, which was given testimony by the Kedukan Bukit stone inscription in 683 AD and the Talang Tuwo stone inscription in 684 AD.

In the Talang Tuwo inscription there is the word Wajrasarira which means Wajra body, the word Wajra ata Vajra is not always identical with the Buddhist teachings in India, the word Vajra is lightning, the teachings that already exist and are written by the declaration on the inscription are not named Buddha, but its adherents have embraced the teachings that underlie the teachings of Buddhism and Hinduism born in India.

Let's examine the Talang Tuwo Inscription

13. Talang Tuwo Inscription, Not evidence of Buddhist teachings.

Talang Tuwo inscription was discovered by Louis Constant Westenek (Resident of Talang Tuwo Inscription Palembang) on November 17, 1920 at the foot of Bukit Seguntang / Bukit Siguntang and is known as one of the relics of the Kingdom of Srivijaya.

His physical condition is still good with a flat area of writing measuring 50 cm × 80 cm. This inscription dates to 606 Saka (March 23 684 AD), written in Pallawa Script, Old Malay Language, and consists of 14 lines. The first scripture that succeeded in reading and translating the inscription was van Ronkel and Bosch, which was published in Acta Orientalia.

Since 1920 the inscription is kept at the Indonesian National Museum in Jakarta with inventory number D.145.p

BALI TRUE BACK HISTORY

The following is the writing found on the Talang Tuwo Inscription: Rather script



80

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BALI TRUE BACK HISTORY

1. // astiwasti. śri śaka warṣa titā. 606

.diṇ dwitiya śuklapakṣa wulan caitra. sāna tatkālāṇa parlak śri kṣetra's
.niparwuāt

2. parwaṇḍa punta hiyaṇ śrī jayanāga. inipriṇadhānāṇḍa punta hiyaṇ.
sawañakñayaṇ nitanaṇ here. ñīyur pināṇ hanāu. ru

3. mwiya. and samigra. ña yaṇ kāyu take wuaḥña. tathapi hāur wuluḥ
Contents

inscription pattuṇ ityewamādi. punarapi yaṇ parlak wukan

4. and tawad talāga sawañakña yaṇ wuatku sucarita parāwis prayojanākaḥ
puṇyaña sawwa animals sacarācara waropāyāña tmū

5. sukha. at āsannakala among mārgga lai. tmū muaḥ ya āhāra dñan āir
niminuṇña. sawañakña wuatña huma parlak muñcak you

6. aḥ yes. maṇhidupi paśu prakāra. marulul tuwi wr̥ddhi muaḥ yes jāñan yes
niknāi sawañakña yaṇ upasargga. pidanna swapnawighna. waraṇ wua

7. taña kathamapi. anukūla yaṇ graha nakṣatra parāwis diya. nirwyadhi ajara
kawuatanāña. tathāpi sawañakña yaṇ bhṛtyāna

8. saṭyārjjawa dṛḍhabhagti muaḥ ya dya. yes mitrāña tuwi jāñan ya kapaṭa
yaṇ

BALI TRUE BACK HISTORY

winiña mulang anukūla bhāryya muaḥ ya waraṇ sthā

*9. naña lāgi jānān cūri ucci wadhañca. paradāra di sāna. punarapi tmu yes
kalyāṇamitra. marwwaṇun wodhicitta dñan maitri*

*10. ṭadhāri in daṇ hyaṇ ratnatraya jānān marsarak and daṇ hyaṇ ratnatraya.
tathāpi nityakāla tyaga marśila kṣānti. marwwaṇun wiryya rājin*

*11. tāhu at samiśraña śilpakalā parāwis. samāhitacinta. tmu ya prajñā. smṛti
medhāwi. punarapi dhaiyyamāni mahāsa (ttwa)*

*12. Wajra śarira. anupamaśakti. victorious. tathāpi jātismara. the start of
the end.*

likeness. subhaga hāsin hālap āde

*13. Yawākya. wraḥmaswara. jādi lāki swayaṇbhu puna (ra) pi tmu huh
cintāmaṇinidhāna. tmu janmawaṇśitā. karmmawaśitā. kleśa (va) śi (ta)*

14. awasāna tmu ya anuttarābhisaṇmyaksaṇ wodhi //: // O //: //

Translation

Following below is a translation of the inscription according to George Coedès.

On March 23, 684 AD, it was then that this park called yangrīksetra was created under the leadership of Sri Baginda Jrī Jayanāśa. This is your intention: Hopefully what is planted here, coconut, areca nut, sugar palm, sago, and Talang Tuwo Inscription from Siguntang Hill in Palembang. a variety of trees,

BALI TRUE BACK HISTORY

the fruit can be eaten, as well as bamboo haur, waluh, and pattum, and so on; and may also the other plants with dams and ponds, and all the charities that I give, can be used for the good of all beings, who can move and who do not, and for them to be the best way to find happiness.

If they are hungry when resting or on their way, may they find food and drinking water.

Hopefully all the gardens they open will be excessive (harvest). Hopefully the livestock of various kinds that they raise, as well as their slaves.

Hopefully they are not affected by disaster, not tortured because they can not sleep. Whatever they do, may all planets and stars benefit them, and that they will avoid disease and aging while running their businesses.

BALI TRUE BACK HISTORY

And also that all their servants will be loyal to them and be filial, after all, hopefully their friends will not betray them and that their wives become



faithful wives.

Moreover, wherever they are, hopefully there will be no thieves, or people who use violence, or murderers, or adulterers.

Besides, I hope they have a friend as a good adviser; may within themselves be born Boddhi minds and friendship (...) of the Three Ratna, and may they not be separated from the Three Ratna.

And also hopefully (they will always) be generous, obey the rules, and be patient; hopefully within themselves there will be energy, crafts, knowledge of all kinds of arts; may their spirit be focused, they have knowledge, memory, intelligence.

BALI TRUE BACK HISTORY

Besides, may they be steadfast in their opinions, diamonds like mahāsattvas who have no endless power, triumph, and also remember their previous lives, have complete senses, have full form, are happy, smile, calm, have pleasant voices, Brahma's voice.

May they be born male, and their existence will be their own blessing; may they become a place of the Magic Stone, have power over births, power over karma, power over stain, and may they finally get the perfect enlightenment again.

George Coedès. Not at all reviewing the word Wajra, or Vajra, which historians have been using as a basis for the word Vajrayana Buddha, said Wajra in the context of the inscription above is Lightning, because the writer is describing the nature.

Boddhi said, In the inscription is not always identical with the Buddha, because in the above terms related to the behavior of sublime patterns in the original language Nusantra often called Budi (Budi Luhur).

Said Three Ratna, Here clearly shows three Deities, one of which is mentioned, namely Brahma, and the other two are Shiva and Vishnu. Here clearly shows that the Talang Tuo Inscription does not show the inscription writer adheres to Buddhism, but the obvious thing is to adhere teachings that have Deities with the names Shiva, Vishnu and Brahma, which underlie Hindu teachings later on.

Prambanan Temple as a symbol of the splendor of Shiva in Central Java.

BALI TRUE BACK HISTORY

In subsequent developments, history records the occurrence of tithes between several elements of Shiva's religion and other religions and in this tithing process, Shiva's religion is more dominant. The beginning point of departure between the two religions began in Central Java since the 9th century, then developed in East Java since the 10th century.



The tithing intensified culminated in the Singosari period in East Java and Kertanegara itself had the title King Shiva Buddha. In the Majapahit era the tithe was more broadly encompassing the fields of philosophy, religious ceremonies, building art, literature and governance.

It was during this period that kakawin Sutasoma and the Shiva-Bhukbhuksah Bhukbhuksah story appeared.

15. Balinese Hinduism

Hindu Bali is also called Hindu Dharma or Gama Tirtha (the religion of Holy Water) is a Hindu practice that is generally practiced by the majority of Balinese in Indonesia.

Balinese Hinduism is syncretism or amalgamation of sects - Hindu beliefs or in the present better known as Sampradaya, both Shiva

Sidhanta, Brahmin, Resi, Sora, Pasupata, Ganapatya, Bhairawa, Vaishnava, and Sogatha with native beliefs (local genius) of the Balinese tribe.

As a result of the syncretism of the sect, many rituals in Bali look different from the Hindu rituals outside of Bali, both in Indonesia and with India (the origin of Hinduism).

Basically, the Balinese Hindu Rite is not changed 100% from the original, but the adjustment of the understanding so that all the elements of worship from all sects that have been combined are reflected in every ritual of the ceremony yadnya dibali.

To maintain this condition, the religious leaders (sadaka / sulinggih) and the poets of that era and then by order of King Udayana were required to make a literary ejection which was used as a reference in carrying out the rites of yadnya ceremonies. so that the papyrus and literary works related to the spiritual life of Bali always refer to the orders of the king Udayana, which until now has been passed down by the Balinese people.

BALI TRUE BACK HISTORY

so, "if there is a ritual bali always done and carried out according to the instructions lontar bali, and if a ritual without a literary basis bali lontar, then the ritual is considered wrong".

The rationale above, then continues to grow, so that if there are people who ask Hindu Balinese rituals, it will indeed be difficult to sort them out, because all the rituals believed by sects that have lived in Bali have been merged into Hindu Balinese rituals, one of them is Banten.

If a ritual, especially Banten, is drawn its literary base directly to the teachings of the Vedas, it will be very difficult to find, because the basis for making offerings is the reflections of religious leaders in Bali, the results of meditation, and the equalization of the spiritual understandings of the sects which are of course originally based on the teachings that have been first there was before.

In accordance with the nature of History, that knowledge of the arrival of Hinduism in Bali is based on facts that can be gathered. According to the results of research experts history, that Hinduism came in Bali, some came from Central Java, East Java, Sumatra and some also came from Thailand.

BALI TRUE BACK HISTORY

When did Hinduism enter Bali?



89

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BALI TRUE BACK HISTORY

according to the evidence in the Buddhist Stupika found in Penataran Sasih Temple in Pejeng, that in the 8th century in Bali there was Hinduism in the form of Shiva religion. Also the copper inscriptions stored in the village of Sukawana Kintamani in 882 AD already mention the names of Bhiksu Siwa Nirmala, Bhiksu Siwa Praja and Bhiksu Siwa Kangsita.

This means that the existence of Shiva in Bali was pre-existing Hindu teachings called Hinduism in India in the 7th century AD. From ancient Balinese historical data, information is obtained, that the kings of Old Bali before the arrival of Gajah Mada to Bali in 1343 AD, were Mahayana religions. The Mahayana religion in Bali was adhered to by the kings and high-ranking officials of the ancient Balinese government, while the Shiva religion was adopted by the community.

An intensive tune of Shiva with Buddhism in Bali, starting in the late 10th century, was marked by the marriage of the Dharma Udayana of the ancient Balinese king Mahayana with Mahendradatta the daughter of the East Javanese king who was Shiva.

Since then Shiva's religion expanded widely in Bali and Buddhism did not develop itself, but rather into Shiva

During the reign of the Anak Wungsu king in Bali (11th century), Empu Kuturan came from East Java to Bali. He is domiciled in Padangbai Silayukti now. Empu Kuturan came to Bali, taught the conception of the worship of Tri Murti and applied it to each Pakraman village. He also taught about the Ngaben Private Ceremony, about the Manusa-Yajna (*Dharmakahuripan*) ceremony, about

BALI TRUE BACK HISTORY

how to make meru in Besakih, about the palinggih market and established the Sad Kahyangan Jagat Bali and several other Kahyangan and others.

Besides that he also perfected the religious life in Bali from before and gathered several religious sects that already exist in Bali such as the Kala, Sambhu, Indra, Brahma, Vaishnava and Saiwa sects.

1. When forced (Wanakrtih): teach about ceremonies for plants (per crop).
2. Forced Sambhu (Jagatkrthi): teaches about celebrating the universe (bhuwana), holding a brawl and caru in the Panca maha buta
3. Forced senses (Samudrakrtih): teach about sea, mountain, merebu earth lentih lentih (Dewahara).
4. Agni forced (Atmakrtih): teach about mematacarai atma or rokh man and all beings (sarwa prani).
5. Forced Vaishnava (Danukrtih): teaches about treating lakes, paddy fields, fields and all cleansing of the inner and outer being.
6. Enforced Saiwa (Janakrtih): teaches about treating men in the form of Janmaprawerti and Dharmakahuripan ceremonies.

The aforementioned teachings are called Sad-Kertih which is the basis of the forms of religious ceremonies which will later be called Hinduism in Bali which are finally perfumed and included in the Panca Yadnya, accompanied by understanding the History of Hindu Bali Tantrayana.

BALI TRUE BACK HISTORY

During the reign of **Dalem Baturenggong** in Gelgel (1460-1550 AD), came Dang Hyang Nirartha from Kediri East Java to Bali. His arrival in Bali has the dual purpose of:

1. Defend Bali from the insistence of new understanding (read: Islam) that has brought down Majapahit.
2. Improving and perfecting the ways of religious life in Bali towards its purity.

He taught about **Tripurusa** in the conception of Shiva Sidhanta, namely: *Shiva, Sada Shiva and Parama Shiva* identified with Tri Murti. He also taught how to make the Padinggana palinggih as a linggih Hyang Widhi. He did Ekadasarudra's work in Besakih, in order to appeal for the peace of the people of Bali. In addition, he also taught about the Five Poles that were perfected in Bali and also compiled the Vedas that are used by the Pedanda now in Bali.

He is a great writer and various literary works he inherited in Bali now such as: Dharmasunya, Nitisastra, Ekapratama, Usana Bali, Ampik, Sebun Bangkung and so on. His journey as a dharmayatra in Bali is enshrined in many temples, such as: Purancak, Rambut Siwi, Tanah Lot, Casket, Uluwatu, Sakenan, Orange Water, Ponjok Batu and so on. He traveled from Dharmayatra to Lombok and Sumbawa and finally the moksa in Uluwatu.

During this period **Dang Hyang Astapaka** also came from East Java to Bali. He was a Buddhist priest from the Dang Hyang Angsoka lineage who was a Wajrayana with a veneration especially to Wairocana, Dhyani Buddha, who was in the middle in the arrangement of the Five Tatagatha Buddhas. His descendants are now in the Buddhist village of Keling Karangasem, in the village of Batuan-Gianyar and elsewhere.

BALI TRUE BACK HISTORY



BALI TRUE BACK HISTORY

applied the tradition prevailing in Majapahit as in large religious ceremonies led by priest Shiva and Buddha, as described in the Negarakertagama currently inherited on the island of Bali and developed according to villages, kala and patra.

In further developments, that history records changes in the state system in Indonesia. With the colonization of Indonesia by the Dutch, classical education in Indonesia began to be implemented, with a new education system. This has led to the development of intellectual thought in society, including among the people of Bali.

Thus the religious teachings began to be studied in depth by using scientific approaches and rational analyzes. Such a thing was pioneered by Hindologists who successfully completed their education in India. They began to introduce the Book of Bhagawadgita and Upanisad Books that were previously unknown in Indonesian.

Rational views emerged and slowly aroused the conscience of the people of Bali to deepen their knowledge and belief in Hinduism. This is the initial process of the formation of **Parisada**.

Now Hindus have spread to all provinces in Indonesia, especially in Central Java and East Java. The re-development of Hindus in Indonesia who had experienced a glorious period in Indonesia during the Majapahit era, did not mean spreading new religions, but rather they themselves were full of faith to return to the religion of their ancestors.

1. History of the teachings of the Native Archipelago which was forced to change the name Hindu General belief for the Indonesian Archipelago is

BALI TRUE BACK HISTORY

included in the Austronesian group, Believe in an unseen spiritual entity that has supernatural powers not Animism or Dynamism, this is recognized by the Archipelago among ancient Javanese people , Sundanese and Balinese as "Hyang" which can mean God, Divine or ancestor.

The original teachings of the Archipelago were not named Hindu, before the New Order era, the original teachings in several regions in the archipelago had original names and characteristics, some indigenous tribes with their respective regional beliefs such as, Dayak Kaharingan religious followers in Central Kalimantan, Manusela and the Nuaulu people from It is scary to follow Naurus, the original teaching of the archipelago in the Tengger tribe, Kapitayan, Baduy in Banten, Sunda Wiwitan, and Osing on Java Island, Central Sulawesi Toraja known as "*Puang Matua*", Toraja Aluk To Dolo. and Sumatra Batak Par Malim.

The name of the original teachings of the archipelago became Hindu since the reign of the New Order Era, Here the author will explain the history and history of the original teachings of the archipelago until forced to be named Hindu. To explain more easily we will take one example is Bali, Bali's teachings or Balinese religion Indian Hinduism, the teachings of Bali are the original teachings of the archipelago. This is the explanation.

Here we must be careful in understanding the differences in understanding of the discussion of this book, namely the original teachings of the archipelago and Hinduism, which need to be understood or confirmed is that the original teachings of the archipelago are not Hindu, Later we will be able to understand in the following discussion that the original teachings of this archipelago underlying teachings called Hinduism and Buddhism.

BALI TRUE BACK HISTORY

The two main theories for the arrival of Indian Hinduism in Indonesia include that South Indian sea traders brought Hinduism to the archipelago, and the second was that Indonesian aristocrats welcomed Indian religion and culture, and they were the first to adopt the spiritual ideas that were followed by this mass. The islands of Indonesia adopt the Hindu and Indian ideas of Hinduism, combining them with indigenous and pre-existing religious beliefs. [32]

This is an opinion that has been and is considered standard and true, namely the teachings of Hinduism in India came to the land of the Archipelago and embraced by the previous Nusantara community, according to the writer is not right, because in historical records never Hindu Indian Missionaries left their region, Hal This is because in the Indian Hindu tradition Hindu clerics are not permitted to go outside their territories, in contrast to Buddhist monks.

BALI TRUE BACK HISTORY

Jan Gonda in his book wrote The Influence of Indian Hinduism to the Archipelago since the beginning of the first century. [33] Historical evidence is unclear about the process of diffusion of cultural and spiritual ideas from India. Found in the Javanese Legend referring to the Saka era, traced only to 78 AD. Stories from the Mahabharata Epic that have been traced on Indonesian islands were only discovered until the 1M century;

Tantu Pagelaran from the 14th century, which is a collection of ancient stories not mentioning Hindu Names in its text, This proves that the Hindu Names were known after the 14th century and the author of Tantu Pagelaran is adhering to the teachings of the Original Archipelago rather than Hindu India.

Other archaeological evidence shows Tarumanagara as one of the earliest kingdoms known in Indonesia. During this time it was considered and called to



BALI TRUE BACK HISTORY

embrace Hinduism is not appropriate, the Kingdom of Tarumanagara adheres to the original teachings of the archipelago by historians by calling the teachings of Saiwa, or to differentiate from Hinduism India is sometimes called Hindu Shiva.

Below we will understand the difference between the original teachings called Hindu Shiva and Indian Hinduism. The original nusantar teachings that worship Shiva as one of them are not Hinduism, the archipelago's original teachings with one of its Shiva gods that underlies the teachings of Indian Hinduism.

In West Java in the 5th century AD. arts and crafts from Indonesia, extensively using Sanskrit, the use of Sanskrit does not mean that the previous kingdoms were automatically religious and adhered to teachings such as India. In those days Sanskrit languages such as English today, in the association between Sanskrit languages were used.

In some inscriptions there are even two languages that are used in local and Sanskrit languages with the intention that Sanskrit is for inter-royal languages and the use of local languages is for the people themselves.

The writing of these two languages is commonly found in inscriptions that mention large and sacred buildings such as **Borobudur**, inscriptions written in two languages and recorded the name of the King as well as the year number is the Declaration of the King at that time to commit to maintaining the sacred building.

But many are mistaken that the number of years and the name of the King listed on the inscription is considered the number of the Year and King of the construction of the sacred building.

BALI TRUE BACK HISTORY

Likewise ancient sacred buildings (temples) which were excavated in Java and the western islands of Indonesia, as well as ancient inscriptions Canggal Inscriptions found in Indonesia, confirm the word Shiva iconography lingam, Goddess Parvati, Ganesha, Vishnu, Brahma, Arjuna, and the name of the god other numbers are written in the middle to the end of the 1st Millennium AD. [34] Words found on the inscriptions with Shiva, Parvati. Ganesha, Vishnu, Brahma, Arjuna are original teachings that already exist in the archipelago, not from India.

Ancient Chinese accounts of **Fa Hien** on his return trip from Sri Lanka to China in 414 AD mention two Hindu religious schools in Java, while Chinese documents from the 8th century refer to King Sanjaya's kingdom as Holing, calling it "very rich ", and it coexisted peacefully with Buddhists and Sailendra rulers on the Kedu Plain on the island of Java. [35]

2. Raja Kutai Mulawarman is not a Hindu.

BALI TRUE BACK HISTORY

In the 4th century, the kingdom of Kutai in East Kalimantan, Tarumanagara in West Java, and the Holing (Kalingga) in Central Java, were among the kingdoms that historians consider to be Hindus, the beginnings established in the region, even though the kingdom embraced the teachings native to the archipelago, whereas we know that the name Hindu officially became the name of a religion in India in the 19th century AD.



We know that Hinduism in India is noted to have no founding figure and was named Hindu after the birth of Buddhism and its conversion to Islam in Indian soil in the last century.

7 AD, Being named Hinduism is a manifestation of the existence of an understanding that characterizes non-Buddhism, Jainism and Islam.

BALI TRUE BACK HISTORY

This is proof of Raja Kutai's **Mulawarman** inscription that he did not embrace Indian Hinduism.

Mulawarman Inscription, or also called Kutai Inscription, is an inscription in the form of Mulawarman Inscription in the form of yupa. which is a relic from the Kingdom of Kutai. There are seven yupa containing inscriptions, but only 4 have been successfully read and translated.

This inscription uses the Pallawa letter Pre-Nagari and in Sanskrit, which is estimated from its shape and type from around 400 AD.

This inscription was written in the form of anubub poetry. [36]

The writer needs to remember again that the writing of the inscription using Pallawa Pre-Nagari letters and Sanskrit does not mean that the King who declared or made an announcement on the inscription is believed in Indian sources, This is the language of association for the kingdom at that time.

The contents of the Mulawarman Inscription tells of King Mulawarman who contributed to the Brahmins in the form of a large number of cows. Mulawarman mentioned Fill as the grandson of Kudungga, and son of Aswawarman. This inscription is evidence of the oldest relic of the kingdom which has been considered a Hindu historian when it is not.

Mulawarman does not embrace Indian Hinduism, Mulawarman adheres to the Original Archipelago teachings here the author will explain it, We will take the basis of the text contained in the Inscription.

The name Kutai is generally used by historians as the name of this kingdom even though it is not mentioned in the inscription, because the inscription was

found in Kutai Regency, East Kalimantan, precisely in the upper reaches of the Mahakam River. This transcription written the inscriptions on the yupa-yupa are as follows:

Texts of the Kutai I Inscription [37]

srimatah sri-narendrasya, kundungasya mahatmanah, putro svavarmmo vikhyatah, vansakartta yathansuman, tasya putra mahatmanah, trayas traya ivagnayah, tesan trayanam pravarah, tapo-bala-

damanvitah, sri mulawarmma rajendro, yastva bahusuvarnnakam, tasya yajnasya yupo 'yam, dvijendrais samprakalpitah.

Free translation, Kutai I Inscription

The Maharaja Kundunga, who was very noble, had a well-known son, the name Aswawarman, who, like the Ansuman (Sun God), grew a very noble family.

The **Aswawarman** has three sons, like three (holy) fire. Prominent of the three sons was Sang Mulawarman, the king who was civilized, strong and powerful. The **Mulawarman** has held a lot of gold (so-called salvation). Make a warning feast (salvation) that the stone monument was founded by the Brahmins.

Author's Review, Here we see a mention of the Sun God, the term sun is a teaching that is widely used in the previous teachings of the archipelago, the god of fire or

Agni is also widely mentioned in the earlier teachings of the Archipelago, Brahmin is also the original term of the Archipelago. In this discussion of

BALI TRUE BACK HISTORY

Balinese culture we will know clearly that the Terms of the Sun God, the God of Fire or Agni, Are Non-Hindu Indian teachings

This teaching later became Hindu in India.

Kutai II Inscription [38]



srimad-viraja-kirtteh

rajnah sri-mulavarmmanah has srnvantu vipramukhyah

ye canye sadhavah purusah bahudana-jivadanam

sakalpavrksam sabhumidanan catesam has gananam

yupo 'yan stahapito vipraih

Free translation of the Kutai II inscription

Listen to all of you, prominent Brahmins, and all the good people of others, about the benevolence of the Mulawarman, the great noble king. The benevolence of this mind is in the form of almsgiving, as if alms of life or mere eyes of the kalpa tree (which gives all wishes), with alms of land (which is given). Due to this kindness the monument was erected by the Brahmins (for warning).

Inscription Kutai III [38]

sri-mulavarmmano rajnah yad dattan tilla-parvvatam

sadipa-malaya sarddham yupo 'yam likhitas tayoh Inscription Kutai IV [4]

srimate nrpamukhyasya rajnah sri-mulawarmmanah

danam punyatame ksetre yad dattam vapraakesvare

dvijatibhyo 'gnikalpebhyah. vinsatir ggosahasrikam

tansya has a yupo 'yam krto viprair ihagataih.

Free translation of the Kutai Inscription III & the Kutai Inscription IV

BALI TRUE BACK HISTORY

This monument was written for (commemoration) two (cases) which had been offered by the King Mulawarman, namely a mountain of oil (thick), with lights and panicles of flowers. Si Mulawarman, the noble and prominent king, had given alms

20,000 head of cattle to the brahmins who are like fire, (housed) in the holy land (named) Waprakeswara. To make (a reminder) of the king's benevolence, this monument was made by Brahmins who came to this place.

Author's Study, Here we see mention, the noble and eminent King, has given alms of 20,000 head of cattle to the brahmins who are like fire. Cow Sadaqah or Cattle slaughter is not found in Hinduism. [39] India, This proves that Mulawarman not believe in Hinduism, but believe in the original teachings of the archipelago, which later became Hinduism in India.

Excavation of ancient sites between 1950 and 2005, especially at the *Cibuaya* and *Batujaya* locations, shows that Tarumanagara respected the god Vishnu (Wisnu). [40] This proves that King Tarumanagara embraced the teachings of one of his Gods named Vishnu, the word Vishnu here does not mean automatically is the teaching of Indian Hinduism which is often misinterpreted by historians during this time, the mention of Lord Vishnu is a deity in the teachings of the Original Archipelago, not *Hinduism*.

This is the explanation of the sun god, the term sun is a teaching that is widely used in the previous teachings of the archipelago, the god of fire or Agni is also widely mentioned in the previous teachings of the archipelago which is still recorded in Bali, which explains what and how it is, this teaching has been

BALI TRUE BACK HISTORY

written on The Kutai inscription above, the inscription was before Hinduism and Buddhism in India.

3. Hyang Surya Raditya, Sun God Surya God

In Hinduism, Devanagari is a holy creature, a supernatural being, a heavenly dweller, an angel, and a manifestation of Brahman (God Almighty). In Hinduism, the enemy of the **Gods is Asura**.

The word ||dewa|| (deva) comes from the word —div|| which means —shine ||. In Latin, "devus" means "divine" and "devus" means divine. In English the term Deity is the same as —deity||, in French —dieu|| and in Italian —dio||. In Lithuanian, the same word as ||deva|| is

—Dievas||, Latvian:
—dievs||, Prussia:
—deiwas||.



BALI TRUE BACK HISTORY

Surya (Sanskrit: Surya) is the name of the sun god according to Hindu beliefs. Surya was also adapted into the world of puppetry as a god who controlled or governed the sun or the sun, and was given the title "Batara".

According to Hindu belief, Surya rides a carriage pulled by 7 horses. He has a coachman named Aruna, brother of Garuda, son of Dewi Winata. is a sun god, he is worshiped as; the face of agni in space (Rgv eda X.7.3), the eyes of Mitra and Varuna as the god of the eye (maha seeing), as a measure of the day (Rgv eda I.50.7), as the creator of everything (Rgveda I.170.4), as a celestial planet (celestial) Rgv eda X.177.1), as a wheel or symbol of the cycle of time (Rigveda I.175.4), destruction of darkness, healing of the sick, and as Purohita (priest) of the gods (Rigveda VIII.90.12). Surya comes from the word svar (swah). it is also called Divakara (Atharvaveda IV.10.5). as for the sun's rays lift his horse. he is also known as Dhatr (creator).

In the **Visnu Purana** it is said to have a wife named Sangna, Visvakarma's brother, giving birth to three sons. in the Bhavisiya Purana, Surya is referred to as the "Supreme God", whereas in the Brahma Purana, Surya is said to have 12 names, in accordance with the names 12 Aditya (Dvadasaditya). The driver of the solar god chariot named Aruna, the train is pulled with 7 horses (remember the color of the refracted light) and Dewi Candra is pulled by 12 horses (remember 12 months a year).

Among the 33 deities mentioned in the Rigveda, Surya is described as the supreme deity, the deity of all deities. The sun is the source and support of life that gives bright light and joy, removes the darkness of the night from ignorance, decreases the knowledge of every creature and gives light to the

BALI TRUE BACK HISTORY

planets in the universe. this is the proof of the mantra that supports the Surya God as the God of Tretinggi:

SOLAR is not the SUN Ball, but the supreme god, the god of all the gods. According to Mr. Made Titib, in fact all the deities mentioned in the Vedas are names or other forms of Surya, the supreme deity. in the Vedas, gods are basically the sun that radiates His own light, and the Goddess is the feminine aspect of the gods.

Goddess basically means dawn in the morning (sa vitr). GAYATRI Mantram, is a very sacred mantra addressed to Dewa Surya (savitr or savitur). in the skanda purana it is said that there is no supreme mantra that exceeds the primacy of gayatri, as there are cities in India, none that exceeds the city of Kasi.

Gayatri is also called the mother of the Vedas (vedamata) and Brahmins (brahmanamata). By reciting Gayatri over and over (japa) one gets salvation and virtue. This mantra can improve the quality of one's life. A knight can become a brahmana because of the Gayatri Mantra.

Savitr is often associated with the morning sun, and the Sun is connected by the sun until noon. Savitr is described as a golden colored gem, driving a sparkling chariot, eliminating the darkness of nature and giving energy to all beings.

He can get rid of sin. in the purana, the description of the purana is slightly different. he is called the son of the kasyapa and aditi. he is depicted as a reddish black man, has three eyes and four arms, two hands holding a lotus, and two others in a gesture of giving. he sat on a lotus flower (red lotus) and

BALI TRUE BACK HISTORY

from his whole body radiated light. he was worshiped every day by the clergy through the recitation of the Gayatri Mantra.

SOLAR in the Vedas is an integral whole of the gods, the reality of His absolute unity, which is actually one in everything and everything in one (David Frawely 1982: 279), which later in God philosophy is called Monism.

The supreme deity, in **Ramayana** is said to have lowered Sugriwa while in the **Mahabharata** it is said to have lowered Karna and when he manifested himself as a horse lowering Asvin which was associated with Sukla Yajurveda.

Other names of Dewa Surya include:

1. **Dinakara** (who makes the day),
2. **Bhaskara** (which makes light),
3. **Vivasvat** (the glowing),
4. **Mihira** (which sucks water on earth),
5. **Grahapati** (luminous object / planet),
6. **Karmasaksi** (great witness of every human deed),



7. **Martanda** (descendant of mritanda).

Batara Surya, who is a sun god, is a god who is the foundation of living things in the natural world, especially plants and animals, Batara Surya is known to be very powerful and has become one of the mainstay gods in heaven. Batara Surya is famous for giving heirlooms or miracles to the people he chooses.

This deity is famous for having many children from various women (including from Dewi Kunti who gave birth to Duke of Karna in the story of Mahabharata). Batara Surya was hit by his stone when Anoman blamed Batara Surya for what happened to her mother Dewi Anjani and her grandmother who was condemned to become a monument by her own husband.

Anoman felt that Batara Surya must be responsible so that Anoman with his teachings collected clouds from all over the world to cover the natural world so that the sun's rays could not reach the earth. Fortunately this incident can be resolved so well that Anoman voluntarily removes the clouds again so that the natural world is exposed to sunlight again.

Surya has three queens; Saranyu (also called Saraniya, Saranya, Sanjna, or Sangya), Ragyi, and Prabha. Saranyu is the mother of Waiwaswata Manu (seventh Manu, present), and the twins Yama (god of death) and her sister Yami. She also gave birth to him the twins, known as Aswin, and the Gods. Saranyu, unable to witness the bright light from Surya, created an imitation of himself named Chaya and ordered him to act as Surya's wife while he was not around. Chaya has two sons from Surya-Sawarni Manu (the eighth Manu, the next) and Sani (planetary god Saturn), and two daughters-Tapti and Vishti.

BALI TRUE BACK HISTORY

Dewa Surya also has a son, Rewanta, or Raiwata, from Ragyi. Interestingly, Surya's two sons; Sani and Yama are responsible for judging human life. Sani gives the results of one's actions through one's life through appropriate punishment and rewards, while Yama gives the results of one's actions after death.

2. The Sun God in Indonesia

In the ***Ramayana***, Surya is mentioned as the father of King Sugriwa, who assisted Rama and Laksmana in defeating Rahwana. He also trained Hanoman as his teacher.

In ***Mahabharata***, Kunti receives a mantra from a wise man, Durwasa; if spoken, he would be able to summon every god and give birth to a child by him. Believing in the power of this spell, Kunti unwittingly called out to Surya, but when Surya appeared, he would be afraid and request him to return. However, Surya has an obligation to fulfill the spell before returning.

Surya miraculously made Dewi Kunti bear a child, while maintaining her virginity so that she, as an unmarried daughter, did not have to face any shame or be the target of questions from the public.

Kunti felt compelled to leave the child, Karna, who had grown to become one of the central characters in the great battle of Kurukshetra. in the mythology of the Gods

Surya is the most intelligent student of Dewa Ciwa, who can match the intelligence of Dewa Ciwa.

BALI TRUE BACK HISTORY

So that Surya Surya was given the title Surya Raditya and was used as an example to find out the intelligence or magic of Bhatara Ciwa. And as a thank you from Bhatara Surya, the God of Ciwa was given the Honorary Title under the name Bhatara Guru, because he was the teacher of the Gods.

In the Hindu concept in Bali there is a Pelinggih named Pelinggih Surya or Padmasana which is a place to worship Lord Shiva who manifests as Shiva Raditya or the sun god. In Yayur Weda there are some special rituals for the Sulinggih who worship God in the morning in their manifestations as Surya God, which is called Surya Sewana or **Surya Namaskar**, which means worshipping the Solar God.

In the **Panca Sembah mantram** there is also a special mantram aimed at Shiva Raditya. In general view, Dewa Surya was worshiped because as a witness of life and because he was the best student of the god Shiva so he was given the title of hyang Siwa Raditya (the solar disciple of Lord Shiva). but, let us consider again from the root word DEWA, where "div = ray". when viewed from the naked eye, what is shining around us? there are of course 2 sources of light namely sun and fire. perhaps this is why, when worshipping a god or worshipping a solar god, he never escapes the idol as well as the god Agni (fire, incense). indication of the solar god as the highest god can be seen from the literature of dasa, where it is stated that, the 10 sacred letters of kemujisatan are "Sa Ba Ta Al Na Ma Si Wa Ya" and when read in bali dialect it will read "Sa Bete Ai, Name Shiva yes "which means as long as it shines (**Al in Balinese means the Sun**), the name is Shiva.

This understanding was developed by the sectarian Siwasidhanta who dominated spiritual in Bali. so the Sun aka Surya is seen as something main.

BALI TRUE BACK HISTORY



the importance of Dewa Surya, can be seen from the existence of Surya Sanggah, which is obligatory to be present at every ceremony in Yadnya. and it is poured in some Balinese literary manuscripts, one of them is Lontar Bhama Kertih. the following quote *acting yajna madana dana, kasukan sarwa mulya saraja yogya then dulurin bhojana mwang sarwa phala mula, then the witness Sang Hyang Siwaditya, pinuja denira the siddhayogi, the natha queen is also the authority of amanguna yajna*

mangkana. (Ejecting) Bhama Kertih)

that is: The procedure of the yajna is to distribute the funds of pleasure, everything that starts like the contents of the kingdom, accompanied by the offering of dishes and tubers and fruits, as a witness to Sang Hyang Siwaditya,

BALI TRUE BACK HISTORY

who is worshiped by the priest who has perfect knowledge, a king can carry out / hold a yajna that way.

Om Adityasya Param Jyoti, Rakta Teja Namostute, Sweta Pangkaja Madhyasta, Bhaskaraya Namostute. Om O Lord, in the form of great splendor, son of Aditi, with a red light worshiping before you, you who remain in the middle of a white lotus, worship you, the maker of light.

From the earliest times of human civilization, the solar deity has been named the supreme deity, representing the god. the proof:

Ancient Egyptian civilization, God Aten, or God Ra (the sun god as the highest god) The Astec, Inca and Mayans (south america) made Huitzilochti, the sun god as the highest god

The Frisians (ancient finisia) worshiped the God of Wro-Alde, the sun as the Supreme God of the Ancient Greeks, knew the Apollo Gods, the Sumerian Sun, knew the Amashite / Babylonian God Samash, worshiped the God of Marduk, the Sun as the highest god etc.

Even in the country of Peru in southwestern Latin America, residents there also worship the sun god or the god Raditya in Hinduism. Their celebration day fell on Solistic Day or based on the sun. They are known as the Incas from Sanskrit words: Ina which means the sun.

The original teachings of the Archipelago are the original teachings of the Indonesian people who used to be called the Archipelago, Teachings that did not originate from outside the Archipelago, Characterized by worshiping the Sun.

BALI TRUE BACK HISTORY

NUSANTARA, It was explained that this teaching had existed in the earliest civilizations on earth, namely the Lemuria civilization residing in Indonesia.

It is this doctrine that worships the Sun that extends to the corners of the world among his Egyptian civilizations, the Ad and comes to the archipelago after the Ad civilization or descendants of the Atlantis, which Plato calls Atlantis.



The following is about Balinese culture which still has a strong record of worship of the sun. Here are a few excerpts of sloka relating to the sun; Dewa Surya in Atharvaveda: *ava divas tarayanti, sapta suryasya rasmaya*, what is *samudriya dharah* (Atharvaveda VIII.107.1) Meaning:

"Seven rays of the sun, lifting water vapor from the ocean up to the sky and all of it causes rain to fall"

Mantram Surya Stawa

Sun Gods Around the World, Sloka About Sun Gods so it can be concluded that, according to the Rigveda and Balinese Hindu views, Solar Gods or more

BALI TRUE BACK HISTORY

commonly known as Sang Hyang Surya, Shiva Raditya already has an important position, he is described as the god of the gods, with evidence in the order of the Five Worship and every yadnya ceremony, he is always worshiped and given top priority, from other deities.

Sanggah Tawang and Sanggah Surya

As we know, Hindus Hindus indirectly give an important position to one of the 33 deities in the Rg Veda, namely Surya. The proof is by placing the Solar Studio in each of its yad activities, at least there is a high position that represents the linggih (presence) of the solar god. in some areas, solar danggah is often also called SANGGAH AGUNG.

Disclaimer means the source, while Agung is the authority or charisma of Sang Hyang Shiva Raditya or Sang Hyang Surya. more please read: "**Hyang Siwa raditya**" solar studio, made taller than the waist, even during the mlaspas ceremony, renovating the building and while doing piodalan (god yadnya) work, the solar studio was made higher than the height of the occupants of the house, the place where his yad works are carried out. in general, the solar studio is made with 4 bamboo sticks embedded in the northeast side where the yad works are performed.

This Sanggah has a rectangular shape similar to Sanggah Tawang with only one room and uses a grass roof or a centipede. This rebuttal is used in every religious ceremony which is a stana of rain to Sang Hyang Siwa Raditya.

SANGGAH SURYA || is always built and functioned and is considered invalid (finished) a yajna ceremony, if not witnessed by Sang Hyang Surya. completeness of the solar disclaimer include a banana tree called "Kadali"

complete with flowers or bial lalung (Kadalipuspa) and the "Peji uding" tree as a substitute for heaven trees, bearing in mind that other trees such as the banyan and ancak are always used in Hindu religious ceremonies.

Thus the placement of the banana and peji uding tree is related to Sang Hyang Surya who does not have sthana on earth, therefore his sthan is called || SANGGAR TAWANG -, the altar in the sky.

3. Sanggah Tawang and Sanggah Surya

example of solar refutation This ceremonial device is made of bamboo, has a long rectangular shape, has a rim called "ancak makan", does not use a roof, four pillars as legs, usually made of areca trees.

Sanggah Tawang has three types of rooms (three rongs) and after standing on the right side of the front is paired called "biyu lalung" (banana shoots) and on the left front side is attached a tree stalk of "accused peji", and a place containing berem called "byu lalung" groans ". Sanggah twang is placed in the northeast position (towards the mountain) and the height is 3-5 meters.

Timur lalut is the natural location of the Gods. Sanggah tawang has a meaning as a symbol for the implementation of works in the temple.

To find out the meaning we examine as follows:

Sanggah Tawang is derived from the word: canggah which can be interpreted as "source".tawang is from the syllables Ta and wang.

BALI TRUE BACK HISTORY



Ta can be interpreted as "**being**" and being ordinary in order to have meaning, given the compound nature of being ordinary meaning "*quiet or worldly*". Sunia is interpreted as Sang Hyang Widhi.

Thus Sanggah Tawang has the meaning of the symbol of Sang Hyang Widhi and his manifestation, which is the source of the request of the Balinese in a religious ceremony.

In the library Bhuwana kosa 1.2.10 stated:

BALI TRUE BACK HISTORY

Sunyasca Nirbanadhika, Siwangga Twe Rniksyate, Kutah Tad Wakyama Tulam, Srutwa Dewo Watista. that is:

There is a natural world that is considered to be a very powerful Moksah, that is called Sang Hyang Shiva.

Niskalancana Noropeksam, Kewalyam Paramamsiwam, Agarbha Janma Maranam, Lalate Pari Sanyaset, which means:

The top one is called Parama Kewalya, called Parama Shiva along with Bhatara Sadha Shiva and this cannot be reached by humans. From the above passage, it can be interpreted more about Sanggah Tawang using three rooms, each room as a symbol of the Sanghyang Shiva, Sadha Shiva, and can be interpreted about Sanggah Tawang using three rooms, each room as a symbol of the Sanghyang Siwa, Sadha Siwa, and Parama Shiva as "**Sang Hyang Tri Purusa**"

On Sanggah Tawang is equipped with other devices such as: SANGGAH TAWANG

1. THE HEART OF BANANA WOOD or BIU LALUNG, as a symbol of the strength of Purusa (centana) from Sang Hyang Widhi.
2. FRUIT PINANG, as a symbol of the permeation of the people to Ida Sang Hyang Widhi, so that what is offered is rewarded in accordance with the offering a.
3. PEJI UDUH FRUIT (a kind of thin palm), is the symbol of the manifestation of Sang Hyang Widhi as Bathara and Bathari, Gods and Goddesses who witnessed the offerings of the people, and gave gifts according to his karma.

BALI TRUE BACK HISTORY

4. KELUKUH CONTAINS BEREM, Kelukuh is made from areca nut which is shaped like a bag and contains berem. Kelukuh is a symbol of the strength of Prakerti (acetana) from Sang Hyang Widhi.

He is empowered with practical values, he gives strength to every material that is offered as a means of giving grace to the Balinese people. So the offerings to Ida Sang Hyang Widhi must be fresh and based on sincere and sincere devotion.

4. Hindu Balinese version of Agni Hotra

The large number of Balinese residents who joined the sect / sampradaya dibali, who often worship Agni hotra or homa in various places dibali, which is said to be one of the main yadnya.



BALI TRUE BACK HISTORY

Agni hotra (*worshipping the god of fire*) is said to be important, where is the position of the god Agni in the ranks of important deities in Hindu Bali? could he be among the highest gods to match the Trine? to answer this, I will try to explore the agni hotra which is essentially worship of the fire god.

Dewa Agni

Is the embodiment of God as the Fire God (Fire God). In the Rig Veda, Dewa Agni is one of the three main deities (the three supreme deities) namely Agni, Vayu and Surya. These three gods ruled over the earth (earth), air (water) and sky (sky). In the Rig Veda there are 200 spells aimed at Lord Agni. This shows the important role of Lord Agni in life.

It is fire from the sun, fire from all rays, fire in the light of the hearts of all humans. As the personification of the divine holy fire, Lord Agni is the mouth of the gods, illuminating all darkness - including the darkness of the hearts and minds of men, the link between the physical world (the material world, the mortal realm, the earth) and the spiritual world (the spiritual realm, the afterlife). , carrier of all offerings to God.

In the holy libraries, Lord Agni is described as having two faces - one useful, another damaging, has six eyes, three legs, seven arms, three to seven tongues, and his hair stands upright like a flame.

In the Vedic Rig Dewa Agni is sometimes referred to as Rudra. The presence of Lord Agni was involved in many ceremonies, especially Agnihotra. Worship

BALI TRUE BACK HISTORY

against the god Agni often found in the Vedas, especially the Reg Vedas, where his appearance is associated with fire ceremonies.

His form, flame-haired, war bearded, sharp chin ,, golden-toothed, and his head always shines. His name: called the Son of Dewa Dyanus (the God of Heaven and Earth), the god Agni descended from water, his name is often associated with the god Indra.

Called the Leader of the Ceremony, because he was seen as the god who led the ceremony and the first person to make offerings in the world was only to Lord Agni.

Grhapati, which means the master of the household and the God who always visits the people in his home. Vipra, Purohita, Hotri, Adwaryu, Brahman, because he is seen as pendaping from the priest. Yata Dewa, meaning he knows all who are born. Turned into Tilapia, because in the **Ramayana** it is said he was transformed into a Tilapia or big fish.

With the power of Goddess Svaha and has 3 sons, namely Pavaka, Pavamana, and Suchi.

Vahni, means to burn.

Vitihotra, which means rewarding worshipers. Dananjaya, means to defeat the enemy.

Dhumaketu, meaning crowned with smoke. Chagaratha, means riding a female goat. Sapta Jihwa, meaning seven tongues

BALI TRUE BACK HISTORY

*In **Canakya Nitisastra** it is mentioned that Fire is a teacher of all colors: "Guru Agnir Dvijatinam, Varnanam Brahmana Guruh, Patireva Guruh Strinam, Sarvasya Bhayagato Guruh". (Canakya Nitisastra, Adhyaya V. Sloka 1)*

Translate.

"Lord Agni is the Teacher of the Dwijati (the Sadaka), Varna Brahmin is the Teacher of Varna Ksatria, Vaishya and Sudra, the Teacher of a wife is a husband, and a guest is the Teacher of all".

This Slit Canakya Nitisastra is a guideline on how to learn ethics, bhakti teachings, so that a harmonious life order, social ethics with mutual respect for one another and by Chess Varna is not actually used as social stratification to maintain Co. status.

But the essence of this message from Sloka is in the first and last line that in fact all must learn to Agni (God) and all must learn from the Guest. Guest said this is a spirit that is outside of humans, who is that spirit ? that is, all of nature (God).



Agnihotra ceremony is a ceremony based on the Vedas, this ceremony needs to get attention to be used as a companion or as an alternative in perfecting offerings or carrying out the Yajna ceremony. When viewed in history in Bali,

BALI TRUE BACK HISTORY

Agnihotra which is often called the Homa Yajna already exists and is carried out in Bali.

Agnihotra is mentioned in the holy book Atharwa Veda (11: 7.9), Yajur Veda Samhitadan Shatapatha Brahmin (12: 4: 1). The Agnhotra ceremony is also called Homa.

Where those whose hearts are noble reside, people whose minds are peaceful and those who offer and implement Agnihotra, there assemblies (community leaders) work well, preserve the community, not harming them and their livestock.

Agnihotra

Agnihotra is a mixed tatpuruṣa (samāsa), an offering into the Agni or purified fire (originally, offered is milk). The sacred fire ceremony is also performed by followers of the Zoroastrian religion (Yasna Haptaṅhāiti). The main part of the holy ceremony

Agnihotra is offering milk to the sacred fire right at sunrise and sunset, accompanied by chanting mantras from the Vedas.

Agnihotra is usually led by a Pandita or Pinandita, followed by all participants of the ceremony. In the past Agnihotra was carried out by followers of the Vedas of certain sects (Brahmin sects).

Agnihotra comes from the Sanskrit word which consists of two words namely Agni and Hotra. Agni is fire, and Hotra is worship or offering. So agnihotra is a ritual or a form of offering ceremony.

BALI TRUE BACK HISTORY

In general, all the yajnas in the Vedas have the same meaning, Agnihotra. Because the understanding of yajna in the Vedas is an offering poured into the sacred fire.

The sacred fire in question is the fire that is ignited and kindled in kunda. Kunda is a symbol of sacrifice. Why offerings are included in fire, it is mentioned in the Puranas, that Lord Agni (caused by fire) is God's tongue.

So the meaning is that if the offering is delivered through the tongue of God, then the offering will not stray elsewhere.

It is stated in the Book of Satapathabrahamana: "They (God) said who worshiped Him, Brahmins who offered Him. Then what is given, what is given is the offering of Agnihotra and what is left in the big spoon is the rest (ucchista) from Agnihotra. What's left in the bowl is rice that is poured from the container.

There are several types of Agni, namely:

1. **Ahavaniya Agni;** namely holy fire to cook food
2. **Grhapatya Agni;** namely the fire of a marriage ceremony to maintain the sanctity of a marriage that offers the types of agni
3. **Agni Cita;** which is holy fire to burn dead bodies

Basically Agnihotra is a multifunctional ceremony. Broadly speaking, human life is divided into two namely:

BALI TRUE BACK HISTORY

1. obligation; namely in the form of God's command to be carried out by his people a



2. the actions taken are based on meeting the needs / desires

Likewise the Agnihotra ceremony was held to:

1. **Nitya Karma** (as an obligation) is an obligation that must be done by someone as a Hindu. From this obligation it can be seen that all these noble tasks are useful for cleaning oneself and always enlighten life. There are six important things that become the main tasks that must be carried out as the implementation of Nitya Karma, namely: (a) Puja Gods, (b) Carrying out Homa and

Studying religious literature, (c) Serving Parents, (d) Providing services to

BALI TRUE BACK HISTORY

animals, the poor and the non-existent, (e) Serving Teachers, Athitiism, and (f) Meditation

2. **Naimitika Karma** / Kamya Karma (as a form of desire for good) is an activity carried out based on desire.

3. **Achieve** Liberation. It is stated in Aitraiyabrahmana, 5,31,2 that if he makes offerings before sunrise, this is like giving someone an elephant, when his hand does not stick out. But if offering after the sun rises, it's like giving someone an elephant after he reaches out his hand. Therefore, it must be done at sunrise which will bring it to Heaven.

4. Redemption of **Sin**. It is stated in Satapathabrahamana 2.3.1.6 that just as a snake can be free from its skin, so too it frees itself from night crimes, so too knows by making an offering of Agnihotra he will be free from evil. Explanation of deliverance from evil and sin can be done by carrying out the agnihotra at sunset. This is mentioned in the holy books of Jaiminiy abrahmana I.8; I.9-10 and many other books.

5. **Homa** Therapy, means healing. This is caused by the effect of the implementation of Homa in the air. The method is the harmonization of simple energy cycles from the planet. One expert explained that the chemical reaction that occurred when the Agnihotra fire pyramid burned everything. The most important thing is the radiation, we know the chemical aspects of the fire where the end is obtained H₂O, CO₂ and CO. Then there are infrared rays and rays. This is a classic sight. If you look at the finer structure of fire, you will find electron jumps from one atom to another (like light from a lamp)

BALI TRUE BACK HISTORY

and this is an emission at the level which is very subtle with a sudden attack that is as strong as modern quantum theory.

The time for a good agnihotra depends on the type of agnihotra ceremony, which is:

1. Time for Nitya Karma. Its implementation is determined by the existence of the sun ie sunrise or sunset. As mentioned in several holy books, namely: (a) Katakasamhita; 6.5; 54-4 mentioned - he should carry out the agnihotra in the afternoon The Right Time to Conduct AgniHotra when at sunset, morning when the sun has not yet risen, and (b) Maitrayanisamhita 1.8,7; 129-9 mentioned

—Agnihotra should be carried out at night and in the morning after the sun shines brightly

2. Time for Naimitika Karma. the implementation of agnihotra in the framework of Naimitika Karma is slightly different from the time of Sandhya Agnihotra or Nitya Karma. At Kamyā or Naimitika Karma, agnihotra is carried out according to the time chosen by Yajamana and Purohita. The principle of balance is very dominant in Agnihotra's work. Like the process of rain, where seawater evaporates because of the sun's heat, forming thick clouds, carried by wind towards the mountains, because the dingina forms dots of water, falling into rain, giving fertility to the forest. Rain water seeps and is stored by the forest layer, flows along the river and ends in the ocean. This cycle continues again and again, without stopping. With this rain, the survival of all living things will be maintained.

BALI TRUE BACK HISTORY

Likewise the work of agnihotra by lighting the sacred fire, where the main offerings of ghee, seeds, and flowers, all this fragrance is carried by the smoke that joins the clouds, then drops rain. Rain brings fertility, this fertility is enjoyed by humankind in living his life in the world.

22. Deity Agni in Bali

In the tradition of Bali, the Agnihotra ceremony is the highest and oldest ritual



of its existence because it has existed since the Vedic times, from long ago in India and in Indonesia, especially in Bali. In the past, the Agnihotra ceremony had caused a large fire, finally the king ordered that Agnihotra be abolished or at least be summarized.

BALI TRUE BACK HISTORY

Because of this ceremony had experienced a shrinkage and changed in a smaller form into Pasepan and Censer, so that Agnihotra became rare loved by Hindus in Indonesia. in Lontar Kala Tattwa, found the word HOMA, which means to refer to the implementation of Agni Hotra.

The following quote:

.... ing yajna madana fund, put on sarwa mulya saraja yogya then dulurin bhojana mwan sarwa phala first, then witness Sang Hyang Siwaditya, pinuja denira the siddhayogi, the natha queen is also calm amanguna yajna mangkana ...

that is:

The procedure of the yajna is to distribute the funds of pleasure, everything that starts like the contents of the kingdom, accompanied by the offering of dishes and tubers and fruits, as a witness to **Sang Hyang Siwaditya**, who is worshiped by the priest who has perfect knowledge, a king can carry out / hold a yajna that way.

Next is explained the usefulness of Agni Hotra Aswamedha Yajnya:

Gunaning aswamedha yajna kawruhaken denta naku, angang yajna angentasaken saisin rat bhawana, umilangaken sarwa geleh geling ing loka makadi tang ila ila kabeh, mwan sarwa krura, sarwa bathing, sarwa magalak, sarwa mrana, marmaning at Inangaskara ikang prank tekeng daitya danawa giant, bhuta when the god Bhatara. Ika samodaya inarpanakena ginawe HOMA, then the Hyang Agni stana dumilah gangang ikang lengkaning bhuwana

BALI TRUE BACK HISTORY

kabeh Mangkana krama tiningkah de the wijnana yes ryadeg ning aswayambhuwa manu prih kapagehan ing bhuwana. Mangkana tiningkah yan hana bhumi kaputungan the queen twin kahilangan, yadyapin ilang sankayang ing keneng sapa keneng soda, keneng temah mwang durmita, durmanggala, sira the yajamana also wihikan ri samangkana, what is the queen of winasa dening sateng yajna wont seng soda, keneng temah mwang durmita, durmanggala, sira the yajamana is also wihikan ri samangkana, what is the queen of winasa dening satru yajna who is happy sira Bhatarima- ASWAMEDA YAJNA pareng lan the Hyang Saraswati. Sira wenang umulihaken kahayuning loka twin ring swarga heavenly only cadurmitan.

Mangkana also manners yes, what do you think the yajamana then call chess-boarding. Sira ngawak wants very bad paraning sa kabeh. Sira pangadeganing the hyang chess Veda.

Which if interpreted, this means:

For Aswamedha Yajna, you know, my son, is a yajna to free the whole world, eliminate all defilements in the world, especially all sin, all that is sinister, all that is unseen, all that is vicious, all that is vicious, all plant diseases, because they are purified by the yajna, whether it is animals, living things, human beings, to the extent of danyawa, giants, Bhuta, kala, gods, and Bhatara.

It will all be purified by making —homa||, as the Sang Hyang Agni stana that lights up, burning all the defilements in the world.

This was done by a wise person during the reign of Aswayambhuwa. Manu expects the solid world. Likewise the procedures that must be carried out if there is a country / kingdom that does not have a leader or dies, even though

BALI TRUE BACK HISTORY

his death due to curse, bad luck, bad signs, he the yajamana knows that, because the king will perish by the enemy, then it is worth Bhatari Umapati worshiped by holding Homa Aswamedha Yajna and worshipping **Hyang Saraswati**.

He is the one who can restore the good of the world including heaven and holy places when experiencing disasters.

That is the procedure, because the Yajamana is called boarding chess, the origin and return of the whole world. He is a manifestation of Sang Hyang Chess Weda.

BUT, unfortunately ... until the last part of Kala Tattwa ejection, there is no mention of the Agni Hotra Ritual order, what are the completeness of the ceremony, as well as the necessary ceremonies that also occur in a number of Balinese Lontars that mention the Homa Yadnya puja.

In Wrhaspati Tattwa, it is also mentioned about the worship of Lord Agni wiping out all the sins that have accumulated, Then Shiva, as

Cintamani, fulfill all desires. in the ejection he called Siwagni, as for the ejection quote: sakweh ning papa nika the yogiswara, opponents ikang wasana kabeh, yateka tinunwan de Bhatara ning siwagni, ri huwus lost ikang karmawasana, tanmolah alanggeng samadhi nira, tanmolah Bhatara ri sira yan mangkana, ya ta ryan cintamani sira, is it an unknown sara, is it an unknown sara, is it a stranger? , well, the time is advanced, the kastaiswaryan de nira (lontar wrhaspati tattwa) means:

BALI TRUE BACK HISTORY

all the sins and karmawasana of a yogiswara are destroyed by God in siwagni. When the karmawasana annihilation is complete, the concentration becomes strong and strong. God is always in him. therefore he is said to be cintamani, everything he wants is fulfilled, as a manifestation of HIS he gets eight aiswatya.

When we open the oldest Javanese ancient source, then in the early part of the **Ramayana** I. kakawin 24-30, namely when the Dasaratha prabhu asking for



the birth of his sons led by Maharsi **Āsyasāḍga** of Gadhi descent we get information about the Agnihotra ceremony as follows:

BALI TRUE BACK HISTORY

Saji ning yajna ta humadang, sri wāksa samiddha puspa gandha phala, dadhi ghāta kāsnaṭila madhu. mwang kusagr a wātti wetiá (24) Lumekas ta sira mahoma, pretadi pisaca giant minantram, bhuta kabeh inilagaken, foreign mamighna rikang yajna (25) Sakali karana ginawe, awahana len pratista sannidhya, Parameswara inangen-angen, umunggu ringu). Sampun Bhattara inenah, tinitisaken tang miñak sasomyamaya, opponent kāsnaṭila madhu, sri wāksa samiddha rowang (27) Sang Hyang Kunda pinuja, caru makulilingan samatsyamangsadadhi, fellow scholar niwedya. inames salwir nikang marasa (28) Ri sedeng Sang Hyang dumilah, niniwedyaiken ikanang niwedya kabeh, Osadi len phala mula, mwang kandand dhùpadi (29) Sampun pwa sira pinuja, bhinojanan the maharsi paripnrrna, kalawan sima, wawan (witness) 30).

means:

The sacrificial offerings are ready, sandalwood, firewood, flowers, fragrances and fruits, condensed milk, butter, black sesame, honey, crockery, tips reeds, talc and powder (24). He began to hold ceremonies for the sacrifice of fire (Agnihotra), evil spirits and so on, pisaca and giant deities. Bhuta Kala were all driven out, everything that would disturb the sacrificial ceremony (25). All ceremonial equipment is available. Prayers and equipment for the presence of the gods. Bhatara Shiva, who requested His presence, was present waiting for offerings (26). After the gods were cleansed, sprinkling ||soma|| oil, black sesame and sandalwood and firewood (27). The fire in my temple is worshiped, surrounded by caru and fish, meat and condensed milk, along with rice offering offerings, mixed with everything containing flavor (28). When the fire in the furnace blazed, offerings were all offered, herbs and medicinal plants, fruits and roots, fragrant flowers, incense and so on (29). After he was worshiped (finished the worship ceremony), presented a treat to the maharsi,

along with the wiku (pandita) who were witnesses, they were honored with gifts presented to him (30).

Another *Old Javanese* source is **Agastyaparwa** (355) who explains various kinds of Yadnya (Pañca Maha Yadnya) which in his description of the Yadnya God expressly states that the Yajna God is a gift to Sivagni which means nothing but Agnihotra while Korawasrama, stating that the Yadnya God is a ceremony offerings in the form of food and the recitation of Stuti and Stava mantrams (Hooykaas, 1975: 247) show that the Vedic mantram is a means in the God of Yadnya which is none other than the implementation of Agnihotra. In Sutasoma 79.8 kakawin, Tantri Kamanîaka 142 and Nagarakâtagama 8.4 stated that the Agnihotra or Homayad ceremony was the center of the sacrifice ceremony.

Another source in Old Javanese is Adiparwa (197) which states:

mangarpanaken udakañjali, magaway agnihotra, which means offering handwashing water and carrying out Agnihotra (**Mardiwarsito**, 1981: 13).

In addition to the sources mentioned above, the implementation of Agnihotra or Homayad is also explained in Old Javanese literary books such as: Brahmanîa Purana 127 and 178, Wirataparwa 12, Ramayana 5.9, Sutasoma 1.11; 109.4; 110.6; 119.12,

Nagarakâtagama 83.6, Nitisastra 8.1; 1,114, Tantu Pagelaran 90, Kidung Harsawijaya

BALI TRUE BACK HISTORY

6.85; 6.93, Arjunawijaya 53.3; 53.4, Parta Yadnya 11.10, Sasasamuccaya 64, Slokantara 41, Tantri Kamanîaka 38, Tantri Kadiri 1.38, Candidate Charcoal 122.

One effort to purify oneself for a Sadhaka is to do his Agnihotra or Homayad:

Suddha is called e-gossip, madyus, asuddha sarîra, masûrya sewana, mamuja, majapa, mahoma. (Silakrama, lamp.41) (Clean his name, every day cleaning himself, praying to Sang Hyang Surya, worshiping, doing Japa and performing Homa Yadnya).

Agni in the Balinese Hindu tradition is not just fire. In the book of Sasrasmuscaya beautifully written about this agni:

"... manglelana amuja Sang Hyang Tryagni's ring, Sang Hyang Apuy Tiga, his practice, ahawaniya, grhaspatya, citagni, ahanidha, because I hope the whole ring, rumateng I food, grhyapatya can imagine apuy ring winarang. apuy nring manusawa, naha ta hyang tryagni ngaranira sirata puja ... "

the free meaning is:

obedient to worshiping the three holy fires that Tryagni was named; namely the ahawanya, grhaspatya and citagni. Ahawanya means food cook, grhaspatya means the marriage ceremony fire, as a witness, citagni means the corpse burner. Those are the three holy fires, they must be respected and worshiped.

Fire is also called the leader (agne naya); also as a priest (purohitam) because Ida Sang Hyang Widi Wasa has permitted the existence of the sun, the undeniable nature of God in the fire that is as a witness to the universe.

BALI TRUE BACK HISTORY

Likewise, a priest in leading a ceremony will manifest himself as Shiva Raditya by reviving astra incense in a mantra; this is what led the ceremony.

Based on the above quotation, that Agnihotra or Homayajna is also implemented in Indonesia (Bali) and as a supporter of this data we can still study it through archeology and traditions living in society.

One of the ancient relics is the existence of a fire pit (Yadnyasala or Vedi) where the Agnihotra ceremony was held. We can also see this place or pit of fire in one of the Gunung Kawi Pura Caves which is believed by residents as Geria Brahmin. There is a



pit in an altar in the middle of the cave, which is apparently surrounded by sitting by the organizer of the Agnihotra ceremony.

Relics in the form of a pit where the campfire is Yadnya kunda (Yadnya sala) also strengthened by the existence of a fire pit on the roof as a ventilation of smoke out of the place where the ceremony Agnihotra was held. Names such as Keren, Kehen, Hyang Api Hyang Agni (Hyang geni) and Sala indicate the place associated with the Agnihotra ceremony.

BALI TRUE BACK HISTORY

In the literary context of incense is the tattwa script and dipa is the tattwa magic, because the coming of incense from the universe, while from ardha candra, is used to affirm, stabilize, sharpen worship. Ardha candra is the upstream purusa symbol of ongkara while the omara is the pradana symbol.

Pay attention to the priest's vocation while carrying out sevana solar in the morning; the so-called asepa mantra; that is the holy call to ask the god agni to purify and invite to lead the ceremony.

The holy teachings on agni are also seen in the tri sadaka; the katrini; three priests as ceremonial leaders in Bali; the third was awarded weapons namely:

1. the soul of the weapon is angels,
2. the buddha geni Sinarasara,
3. The bachelor jolted Gnisara.

In this way, the three purify the tri bhuwana, also called the tri bhuwana katon (usana bali). In the book sara samhita kirana (manuscript - translation - explanation) Vedic Parikrama by G. Puja MA SH, Institution for organizing translators of the Vedic scriptures (page 241) explained that in the Sthiti Mantra, the process of sthiti (purity) originated from prakrti (purusha), atma (spirit), sun, and fire (agni) from Shiva. All of these are caused in the scriptures: Sa, Ba, Ta, A, I.

Then C. Hooykaas in his book: Surya Sevana, the way to God of a Balinese Siva Priest, NV Noord Hollandsche Uitgevers Maatschappij, Amsterdam - 1966, explains the differences in Hindu beliefs in India (South) and in Bali regarding the position of Lord Agni.

BALI TRUE BACK HISTORY

In Bali, the position of Dewa Agni is in line with other gods, and arranged in a Tri Mandala consisting of Agni Mandala (fire), Surya Mandala (sun) and Candra Mandala (moon). The Wiku (priests) of Gama Tirta (the beginning of the name Hindu-Balinese Religion) are guided by the Lontar Arga Patra which contains a summary of the Parikrama Vedas. In the Parikrama Vedas, Pandelan (Sulinggih), the worship of the god Agni is carried out several times, namely:

1. When preparing for the Swakarna and Saprakarananya ceremony; performed worshiped astadhupa and dhupa.
2. During siwambha and consecration, the puja is performed on a pre-examination. in it implied the meaning of incense and dipa: "wijil ingdhupa saken wiswa, dipa sakeng ar dha candra landepi worship" which means: the sharp worship service (with) dhupa created from wiswa (sarwa alam) and dipa consisting of ardha candra (crescent) or in other terms that the realization of the idol's creation can be intensified by using the dhupa and the dipa.

So the spells used are:

Om Am Dhupa-Dhipa Astra Ya Namah Swaha (prostrate to A (m), incense and dipa, astra (that).

The word astra in this mantra means ngastiti (stiti), not astramantra. besides that when chanting the pradaksina dipa, siwabha is purified by way of siwabha-pradaksina 7 times around the lamp (dipa) as is done also on tripada. the circumambulation in this dipa is a symbol of God is agni tattwa (the hyang iswara, agni tattwa sira, the sinabah)

BALI TRUE BACK HISTORY

In the Lontar Arga Patra there is a Mudra, namely forms of hand and finger movements as niyasa to realize Sanghyang Widhi in the realm of mind and offer or ask something to Him, beginning with worship to Lord Agni.

The Trimandala Mudra is performed with a mantra:

Om Ing Hring Sring Kpreng Asra Hung Dwadasa Kalatmane Rajo Adipata
Animals Ya Namah, Om Agni Mandala Ya Swaha. Om Ing Hring Sring Kpreng



BALI TRUE BACK HISTORY

Asra Hung Dwadasa Kalatmane Animal Tamo Adipata Yes Namah, Om Surya Mandala Yes Swaha. Om Ing Hring Sring Kpreng Asra Hung Dwadasa Kalatmane Tattwa Adipata Animals Yes Namah, Om Candra Mandala Yes Swaha.

At the end of worship there is the Sangkepi mantra, in which the request for purity to the tri mandala is manifested in the form of incense and dipa, in addition to the other elements of the five ceremonies: flowers, water, doubles and ksata.

Strictly speaking, in Bali worship to Lord Agni is not performed in special rituals such as agnihotra or homa yajnya. Throwing the Arga Patra until now has become the grip of the Wiku Shiva, Bodha, and Vaishnava in Bali.

One important note:

one of the characteristics and evidence that the Balinese Hindus worship the god Agni, is "at the end of the worship mantra there is always the word SWAHA which is his magic and always uses incense when reciting the mantra in the Panca Yad ceremony.

In an older tradition, how stakeholders do 'sehe' in the stakeholders' event:

"beat your majesty, bhatara brahma, bhatara wisnu, bhatara iswara, bhatara mahadewa, bhatara siwa, bhatara sadasiwa, bhatara paramasiwa, bhatara triguna sakti, bhatara then lingganing bhuwana kabeh, malingga irish blessing, bhatara sadasiwa, bhatara paramasiwa, bhatara sakti sakti, bhatara then lingganing bhuwana kabeh, malingga irish blessing, bhatara sadasiwa, bhatara paramasiwa, bhatara triguna sakti, bhatara then lingganing bhuwana kabeh,

BALI TRUE BACK HISTORY

malingga irish sky, bhatarasadasa, bhataraparamasiwa, bhatarasakti, bhataralingganing bhuwana kabeh, malingga ring kahyangan iriki, bhatarasadapwa bhataragod of heaven. Malejeg the hyang homa steamed ring menyan, majagau, sandalwood, tumedun on the majesty bhatarabhatari magic heaven ring "

Similarly, the means of fire-rolling, which is usually lit every evening in penjur when the galungan arrived; unfortunately this tradition is often forgotten, the tradition of turning on the twilight in the sunny day; whose purpose is no other; constantly reminding about the purpose of the heart in the process of life.

Among the sources of tradition are the use of pasepan by my spouses, dedukun or village sedahan, also shows the implementation of Agnihotra in its simple form, unfortunately the tradition of using pasepan by offering asarang or kastanggi darang now seems to be fading, at the important thing in offering pasepan is offering darang the asep. this is a simplification due to the unification of sects that had once developed in Bali.

The story of Agni in Bali is indeed not simple; that fire is also symbolized as a burning passion, not knowing anyone in wrath; will destroy anything without mercy. Agni also received a matwa baksa; eaters everything. But if the fire is understood, then it looks like:

1. "*takep api*" in Segehan, which is made from two halves of coconut fibers, basically there is a tread; this symbol of harmony is also by scholars called Yoga Jiwatman; who rejects all temptation.

BALI TRUE BACK HISTORY

2. "*prakpak*" and "torch"; both of them were sedators of bhuta at the time, the direction to where bhuta was headed.

3. "*fire sundih*" This fire is a street light for the spirits of people who died, (pitra yadnya) when his body was taken to the grave.

4. "*tetimpug* fire", this fire is in a series of mecaru ceremonies, made from three pieces of bamboo, if the bamboo is burned it will cause an explosion; but the conditions at the end of the bamboo made sampian; symbol that the bamboo has been turned on.

5. "*Sambe* Screen"; similar to dipa, which is used as a means of rain.

6. "fire of fire"; similar to a campfire, used as a purification of blood scattered by accident; Dripping blood is believed in the Balinese tradition to live as an evil force.

7. "*ganjreng* fire" is used as a protective infant, as one aid for nyama papat (kanda pat rare), which is placed in a place to bury the placenta, used until the baby is 42 days old (arithmetic)

8. "*rolling* fire"; where the fire in the Manusa Yadnya ceremony made from the tip of the stick wrapped with cotton dipped in coconut oil (solar nyuh), which is made as many as three sticks. used as a clue for choosing baby names, This old tradition is very interesting where the prospective baby's name is hung on a rolling rod; then ignited, where the last name choice burns; that's the name of the baby.

9. "*Blencong*" (wick lamp) used by Jro Dalang in the Wayang Kulit performance is a symbol of the Sun God / sun (great bwuwana) or the universe, human

BALI TRUE BACK HISTORY

Jiwaatma (spirit) or bhuwana alit. besides the Blencong Fire as a symbol of the god Agni for the Balinese people, Api always helps and accompanies from birth to death; then the fire is very important and is always spoken in every mantra in Bali.

Mudra mantras, Sangkepi and other mantras in Bali are very sacred, so that only a Wiku / Sulinggih / Sanyasin can say it. Different from the implementation of agnihotra or homa yadnya, now many are actively followed by the walaka in which they also participate chanting the sacred spells. none of that is wrong, but just a different understanding. dibali Sulinggih (biksuka) is more respected and given authority in the pronunciation of vedas, while sadaka (grahasta and wanaprasta) has not been permitted, if there is a desire to say, it is highly recommended for madwijati first, in order to obtain the title of biksuka / sanyasin (sulinggih).



Walaka, it is enough to use worship for incense alone, with the mantra: Om Ang Dupa Dipa Astra Ya Namah Swaha. this is the worship of Lord Agni by means of Incense which is performed at the beginning of the yadnya or worship.

23. Samkhya is the original word of the teachings of the Archipelago

This is the explanation of SAMKHAYA in Bali, which explains that the teachings of the Indigenous Archipelago recorded in Bali already exist, and the textual word Samkhaya is written on the Kalasan Inscription.

This teaching has been written on the Kalasan Inscription above, the inscription had already been 700 years before the inscription was written. Before the teachings in India called Hindu or Buddha.

Rishi Agastya, for example, is portrayed as the main character in the 14th century Javanese text Agastya parva; The text includes puranas, and a mixture of ideas from the teachings of Samkhya and Vedanta which are considered the basis of Hinduism. [40]

Samkhya is the original word of the teachings of the Archipelago, not the teachings of Hindu India, this can be proven in the writings listed on the **PRASASTI KALASAN** as follows:

Namo bhagavatyai āryātārāyai

1. *yā tārāyatyamitaduhkhabhavādbhi magnam lokam vilokya vidhivattrividhair efforts*

BALI TRUE BACK HISTORY

[Sā .a] vah surendranaralokavi bhūtisāram tārā diśatvabhimatam jagnear ārā

*2. āvarjya [b] mahārājam dyāh pañcapanam panamkaranām Śailendra
rājagurubhis*

tārābhavanam hi kāritam śrīmat

*3. gurvājñayā kṛtajñais [c] tārādevī kṛtāpi tad bhavanam
vinayamahāyānavidām*

bhavanam cāpyāryabhiksūnām

4. pangkuratavānatīripanāmabhir ādeśaśastribhīrājñah Tārābhavanam

kāritam idam api cāpy āryabhiksūnam

5. rājye pravarddhamāne [d] rājñāh śailendravamśatilakasya

śailendrarajagurubhis tārābhavanam kṛtam kṛtibhih

6. ṛakanṛpakālātītair varsaśataih saptabhir mahārājah rootod gurupūjārtham

BALI TRUE BACK HISTORY

[e] *tārābhavanam panamkaranah*



7. *grāmah kālasanāmā dattah samghāyā sāksinah kṛtvā pankuratavānatiripa
desādhyaksān mahāpurusān*

8. *bhuradaksineyam [f] atulā dattā samghāyā [41]*

[42] *rājasimhena ailendrarajabhupair anuparipālyārsantatyā*

9. *the pangkurādibhih the tāvānakādibhih the tīripādibhih
pattibhiśca sādubhih, api ca,*

10. *sarvān evāgāminah pāṛthivendrān bhūyo bhūyo yācate rājasimhah,
sāmānyoyam*

dharmmasetur narānām kāle kāle pālanīyo bhavadbhih

11. *anena punyena vīhārajena pratītya jāta [g] arthavibhāgavijñāh bhavantu sarve tribhavopapannā janājinānām anusānanajñāh*

12. *kariyānapanamkaranah śrimān [h] abhiyācate bhāvinṛpān, bhūyo bhūyo vidhivad vīhāraparir* of the Kalasan Inscription, Which proves the Sailendra Dance does not adhere to Hindu India

Greetings to Bhagavatī Ārya Tārā

1. After seeing the beings in the world who are drowned in misery, he crosses (with) the Three True Knowledge, He is the Tārā who is the only guiding direction star in the world and (places) of the gods.

Note: [a] [Sā] Correlation of —sah... .yah|| is translated as —ia... yang||, he... that||

2. A sacred building for the beautiful Tārā has really been ordered / instructed by the teachers of King endraailendra, after obtaining the approval of Mahārāja dyāh Pancapana Panamkarana

Note: [b] āvarjya The word āvarjya, from the root vrj + ā, is in absolute form.

3. By order of the teacher, a sacred building (dedicated) to Tara has been established, and also a building for the noble teacher skilled in teaching (tad havanam

vinayamahāyānavidāṃ bhavanam), has been founded by experts in sacred construction

Note: [c] kṛtajñais

BALI TRUE BACK HISTORY

The word —krtajnaish— has the same meaning as —karmajnaish— in the Dinoyo inscription which means 'experts' (Sarkar, 1971: 39, note no.37).

4. Tārā's sacred buildings and likewise those buildings belonging to monks / monks

/ Reshi / Perpetrators of ancestral teachings) * Pen, the noble has been established by the officials of the king, called Pangkura, Tavana, Tiripa. Note:

* The author (monk / monk / Reshi / doer of ancestral teachings) strengthens the meaning of one word, in order to avoid interpretation of only one understanding of the teaching.

5. A Tārā holy building has been (erected / established) by the teachers of King endraailendra in the growing kingdom of Permata Wangsa Śailendra

Note: [d] rājye pravarddhamāne The word "pravarddhamane" from the root vṛdh which means to grow, is formed in active participium with a locative case ending because it explains —rājye||, which means - in a growing kingdom.

6. Mahārāja Panangkarana * (constructs) a sacred building of Tara to honor the teacher who has been running for 700 years.

It has been built 700 years since the inscription was founded. It means that the teachings which are followed by the writing written in this inscription do not adhere to the teachings that were only present at the time this inscription was written.

BALI TRUE BACK HISTORY

Note: [e] "gurupūjārtham The word - gurupūjārtham|| means - aims to respect the teacher - * Author * (construct) The author does not agree with this word



because, the word

construct does not appear in this sentence, for the word approach with the intention of establishing / building in Sanskrit is, jāgrā: wake up.

7. The village of Kalasa has been given to the dattaḥ sa datghāyā after summoning witnesses; prominent people from the village of Pangkura, Tavana, Tiripa.

8. The incomparable alms "bhura" was given to saṃghāyās [41] [42] by "kings like lions" (rājasimha-) by the kings of the Syailendra dynasty and subsequent rulers alternated. Note: [f] "Bhura Daksineyam

The word Bhuradaksina, the word "bhura" has several meanings, many, broad, shining,

[41] [42] **Samghāyā** / Samkhya Gunas theory is popularly discussed, developed and perfected by various Indian philosophical schools, including Buddhism. [43] Samkhya's philosophical treatise also influenced the development of various Hindu ethical theories. [44]

9. By the Pangkura and his followers, the Tavana and his followers of the Tiripa and his followers, by the soldiers, and the religious leaders, then,

10. "The king is like a lion" (rājasimhah) repeatedly asking future kings to * protect the Dharma to be protected by those who are there forever.

Note: * Author * (Binder / Bound)

11. All right, by granting * vīhārajena, all Bhavantu holy knowledge, the Law of Cause and Effect, and birth in the three worlds, can be understood. Note: [g] "pratītyajata The word pratītyajata-, according to Lokesh Chandra (1994: 73) means

equated with the notion of pratītyasamutpada- * vīhārajena (ascetic place of worship) wiyara: monastery, place of ascetic monastery: wihasa, place of meditation; wihanten: monastery, place of worship

12. Kariyana Panangkarana is asked repeatedly for the noble kings who will come to always protect (abhiyā cate) this important sacred building (vīhāraparipālan) according to the rules. (Artham iti.)

Note: [h] abhiyā cate Abhaya: "attitude of courage" Cate, cata: heart, feeling [h]

BALI TRUE BACK HISTORY

This is an explanation of SAMKHAYA in Bali, which explains what and how it is, this teaching has been written on the Kalasan Inscription above, the inscription was 700 years before the inscription was written. Before the teachings in India were called Hinduism or Buddhism.

The original SAMKHAYA Nusantara teachings that have been written on the Kalasan Inscription are proof that these teachings are the basic teachings that first existed in the archipelago. These teachings have existed for more than 700 years in the land of Java, recorded in Balinese culture.

24. Principles of Samkhya teachings

The founder of this philosophical system noted by the chronicler is considered to be Sri Kapila Muni, who is said to be the son of Brahma and Avatara Vishnu. The word "Samkhya" itself means "number" and this system provides a total of 25 universal principles, so the name Samkhya is very appropriate. The term Samkhya is also used in the sense of 'speech' or 'philosophical reflection'.

Samkhya teachings greatly influenced the teachings of Hinduism in Indonesia. The Tattva Jnana Book, Wrhaspatitattva is the Samkhya teaching in Saivapaksa. These two books are in Old Javanese.

The Samkhya teachings must be teachings that are really old. The proof, both the Sruti and Smrti books and the Purana also show the influence of Samkhya teachings.

According to the tradition of its development is RSI KAPILA who wrote the Samkhya sutra. In the Samkhya system there is no analytical investigation into

BALI TRUE BACK HISTORY

the universe, like the real existence, which is arranged according to topics or categories, but there is a mock system that begins with a Tattva or an initial principle called Prakrti , which develops or produces (Prakaroti) something else.

The Samkhya philosophical system is one of the philosophical groups belonging to Astika, in its teachings wanting to metaphysically suggest the main points of the teachings revolve around: Prakrti, Purusa, Tri Guna, (Creation of the universe, Form of evolution of creation).

Samkhya in his teachings received two ultimations namely about Purusa and Prakrti namely the spiritual and physical principles. From these two principles the creation of the universe with its contents.

Samkhya's theory of the origin of these objects gives rise to Prakrti's teaching as the final cause of this world. All the objects of this world, both the mind body, feelings are limited and are something which depends on other hangings.

Which is produced by several elements. This universe is a series of consequences from a cause. Because it must be more subtle than effect and it must want to grow into the object of dreams.

The last cause must be a principle that is not the result of a cause anymore. An eternal cause that is always the source of the creation of this object world. Prakrti (Sanskrit) consists of the perfection "pre" meaning "before" or first, from the root word "kr" means to make or produce.

BALI TRUE BACK HISTORY

So this Prakrti means — which existed before everything was produced / caused, the first source of all things, the origin of material from which all things spread and into which all things will eventually return. He is also called pradana (principal) because all the effects are found on him and he is also the source of all that exists.



This last cause is called prakrti in the Samkhya teachings, because that prakrti is the first cause of all the universes, it must be eternal, because it is impossible that the impermanent becomes the first cause of all that exists in this universe

The existence of prakrti as the last cause can be known from the following conclusions:

1. The objects of this world from the intellect to the world itself are limited and dependent on each other. Therefore there must be something unlimited and free from dependence as the origin of everything that exists.

BALI TRUE BACK HISTORY

2. The objects of this world have certain common characteristics, which cause the owner of the owner to be happy, difficult, neutral. Therefore all these must have the same source from these three causes.

3. All of the causes that flow from an activity of a cause that contains potential in it. Therefore the world of objects must contain an element of cause of this world.

4. An effect arises from its cause, and then it infiltrates the ensuing result. An object of experience arises from a cause and this cause arises from a cause again.

And so on until the first cause. At the time of the fusion of physical elements will melt into atoms, atoms become power, and so on, until it comes to the first cause.

So according to Samkhya's theory of the origin of these objects is prakrti as the cause. He is the cause of everything, and therefore he himself has no cause, he is the first principle of the universe (pradhana).

It is called Avyakta, because it is not manifested by an influence or effect. It is called anumana, because it is truly a thing

subtle and invisible which only draws conclusions from its products, and as an active force that is always unlimited, it is called magic.

It is a very subtle, mysterious force that gives birth to and restores the universe in a cycle setting. Its extraordinary subtlety makes itself unmanifested and incomprehensible, we can only infer the existence of the products or the effects they bring.

BALI TRUE BACK HISTORY

Purusa is the highest type of consciousness. Samkhya calls purusa the same as spirit / soul. Every person feels himself there and has something. His sense of being is natural. Purusa has not experienced a change in place or shape, but prakrti has undergone changes.

In itself purusa only functions as a spectator or witness, not as the doer or the connoisseur. His mental life is due to his relationship with the development of the practice which becomes his tools.

Purusa is Asanga: unattached and an all-pervasive and eternal consciousness, but the statement of his presence in this world is that at the time samsara was never outside his body. In connection with such a thing, it seems purusa and prakrti act as one I, or one person, but it is only about the human person that can be observed only and not the highest truth.

The real and highest person is PURUSA. So Samkhya says that the spirit is because that spirit is incarnate and the absence cannot be stated in any way.

According to Samkhya teachings the spirit is different from the senses, mind and mind. It is not the world of objects; it is the spirit of consciousness which has always been the subject of knowledge and has never been the object of knowledge. It is a lasting awareness to which there is no change and activity.

He is without cause, eternally infiltrated all but free from all bonds and influences of the world of this object. The existence of purusa or spirit is stated by Samkhya as follows:

1. The objects of this world such as tables, chairs are to know the interests of something other than themselves. Something of interest must be conscious

BALI TRUE BACK HISTORY

of these worldly objects as means of fulfilling their interests. That is purusa, he who is conscious.

2. All humans try to get deliverance. This states, that there is something that can achieve deliverance. The one who can achieve deliverance is purusa.

3. All objects of this world including mind, and intelligence must be monitored and directed by an awareness so that it must be watched and directed by an awareness so that it can achieve its goals. Therefore there must be something that directs the object of the world, and that is purusa

4. All objects of the world give pleasure, are difficult, or neutral. Feeling happy, hard is only meaningful if anyone can experience it. Who experienced it was purusa.

According to Samkhya there are many spirits, each of which is related to one body. The existence of many spirits is based on the following considerations:

It is clear the difference between life and death. Birth or death of another person. The same is true for deaf people. If all people have the same spirit, then one's birth or death will lead to another person's birth or death. The same is true for deaf bhuta. But the reality is not the case. Therefore the spirit is not one but many in number.

If there is one spirit for all beings, then one person's activities must cause the other to be active. But in fact, if someone is sleeping the other might be restless and restless.

BALI TRUE BACK HISTORY

Men and women are different from gods. Likewise, birds with wild animals. This difference will disappear if there is one spirit. Therefore there must be many spirits.

Development of the universe. Prakrti will develop into a mini style when



dealing with purusa. Through this connection the prakrti is influenced by the purusa as well as our limbs can move because of the presence of the mind. The evolution of the universe is impossible because of purusa, because it is passive.

Nor can it happen because of practice because it is unconscious. Only because of the intermittent purusa prakrti relationship can this world happen.

Purusa-prakrti relationship is like the collaboration of the lame

BALI TRUE BACK HISTORY

with the blind to get out of the forest.

They work together to achieve their goals. The relationship between purusa and prakrti causes disruption of balance in the triguna. What first depends is rajas, which causes the other uses to be shaken too. Each of these uses tries to overcome the power of the other uses.

Then there was the triune separation and unification that caused the emergence of this second object. The first thing that happened from the practice was Mahat and Buddhi. Mahat is the great seed of the universe while Buddhism is an intellectual element. The function of Buddhism is to give consideration and decide everything that comes from the tools that are lower than it.

In its pure state it is dharma, jnana, vairagya and aiswarya, namely virtue, knowledge, no passion and divinity. He is very close to the spirit, so he reflects the awareness of the spirit. Ahamkara or my sense is the result of the second practice. It arises directly from mahat is the first manifestation of mahat.

The function of ahamkara is to feel my sense. With ahamkara the self feels himself acting, who wants to own. There are three types of ahamkara according to which use is superior in that desire.

Ahamkara is called sattvika if superior sattva elements, rajas if superior and tamas when superior tamas. From sattvika arises five jnanendriya, five karmendriya and manas. From these tamas were born five tanmatra while rajas energize both ssattvika and tamas to change where the function is to guide the organs of the body to know and act.

BALI TRUE BACK HISTORY

Panca tanmatra is the essence of seeds of sound, touch, color, taste and smell. All of this is only known by the person caused by it, whereas he himself cannot be known because it is very delicate.

From the seed of sound came Akasa. From the seeds of touch and sound will occur air. And from the seeds of color, sound and touch, light or fire occur. From the seeds of sound, touch and color occur water.

And from the seeds of the bodies of the other four tanmatra, the earth took place. In accordance with its development, the coarse elements (bhuta) have properties that correspond to the more dominant constituent elements, namely, space (ether) has the nature of sound, air has the nature of touch (touch), fire has the nature of color or shape, water has the nature of taste and the soil has odor properties.

From all these rough elements the universe developed with all its contents, the earth and its mountains, rivers, trees and other living creatures, all of which are changes from practice.

However, this development does not lead to new principles like mahat development. So the rough element remains in everything that is produced and only a variety of changes occur that are always alternating in a period (period), for example a tree that grows and dies and is described and returned to its constituent elements namely the five maha bhuta earlier.

But the first development, from the most expensive until the rough elements remain throughout the cycle of time and only described at the end of the cycle of time. So during the process of melting the universe, the results return with a movement that is opposite to the movement at the stage of development

BALI TRUE BACK HISTORY

that precedes it and finally enters the practice and this is what is called the shrinking or locking process.

There is no end to Samsara or the game of practice, because the cycle of



evolution and shrinkage has neither beginning nor end. The universe is things that are made, not things that make things.

One more azzas after the formation of this universe, is not yet perfect, because it requires the existence of a spirit world that is a witness and that enjoys the contents of this universe.

If there is a real spirit, then there is a need for moral adjustment, the happiness and the difficulties of this life. The evolution of prakrti into a world of objects enables spirits to enjoy or suffer

BALI TRUE BACK HISTORY

according to the goodness of actions. But the ultimate goal of the evolution of this practice is deliverance.

The process of the occurrence of this universe is parmana (evolutionary process) that develops into an existing reality, a major change from nothing (hope) to existing (sat), or change from one form into a new form or from abhawa to bhawa. The development of prakrti into the universe is the last development.

In this condition, there are various changes that always occur alternately within certain boundaries. For example a tree that grows then dies and is returned to the elements of the elements that make it up (panca maha bhuta). But the first development from mahat (elements of intellect or will) to the elements or crude seeds remain throughout the rotation of the mass, and will only be separated at the end of the cycle of time (kalpa).

When the process of fusion of the universe takes place, the results of prakrative development during the first developmental period or those that preceded it will return with opposite movements, and finally enter prakrti.

Hinduism teaches that there is a triguna, consisting of sattvam (sattvika), derived from the word —sat|| meaning true and tva meaning to have properties. Thus sattva means the true nature, which is meant in this statement is the nature of light for things, and good for living things (humans).

Sattva is the essence of everything that has the qualities of light and light, so that it often gives rise to all that is pleasant. Having a mild nature, causing upward motion and forms of pleasure such as satisfaction, excitement.

BALI TRUE BACK HISTORY

Rajas (Rajasika). Derived from the word Raj, which means controlling. Rajas also means to shine. With regard to the word rajas means the nature which is the driving force of all things in the universe. For living things, it means the nature that gives the strength to do something or the power that causes an active being in his life.

Rajas is an activity that is expressed as body-dvesa, ie like or dislike, love or hate, attractive or sickening. Rajas is the element that moves guna sattva and guna tamas. It also moves objects.

Tri-use that we can not observe with the indriya.

The existence was concluded on the object of this world which is a result of it. Because there are azaz similarities between effects and causes, we can know the use properties of nature which are the results of them.

All objects of this world have three characteristics, those are traits that create feelings of pleasure, difficulty and neutrality. Bird song that pleases an artist, troubles the sick, has no effect on the ignorant. Because all these qualities are the result of a cause, they must be contained in that cause.

Thus these qualities are contained in sattva, rajas and situ. Sattva is a prakrti which is a light nature of pleasure, brightly lit. His form in the form of awareness of mild nature that causes upward movement, wind and water in the air and all forms of pleasure such as satisfaction, excitement and so on.

Rajas is a element of motion in these objects. It is always moving and causing these objects to move. It is the fire that blazes, the wind blows, the mind wanders here and there. He is the one who moves the sattva and tamas to

BALI TRUE BACK HISTORY

carry out their duties. Tamas are elements that cause something to be passive and negative.

the activity of holding back the movement of the mind so as to cause darkness, ignorance that leads to confusion.

BALI TRUE BACK HISTORY



Because opposing activities causes people to be lazy, indifferent, to sleep. Such is the nature of the triguna nature. Because the world is formed from the tri-use itself, then in this world we also see always opposition and cooperation in unity.

TRI GUNA AS A SUBJECT OF SAMKHYA TEACHING

These three uses are always together and never separate from each other. There cannot be only one of them to build the objects of this world. The cooperation of the three uses is like oil, axes and fire which together cause the existence of lights, although each each

element is different whose nature is contradictory. To three uses change continuously there are two changes in the form of the tri-use.

BALI TRUE BACK HISTORY

At the time of pralaya each use to himself, without disturbing the other. Changes like this are called swarupaparinama. At such times there can be no creation, because there is no collaboration between the uses. then there was a creation. This change is called wirupaparinama.

In other words between one use with the other uses complement each other. With the influence of each other there will be creation. When in pralaya, it cannot be between one use with the other to influence each other. They are mutually exclusive, so there is no possibility of creation.

CONCLUSIONS OF SAMKHYA TEACHING

So the Samkhya philosophical system is referred to as NIR-ISVARA SAMKHYA or Samkhya without God, which is not to believe in the existence of a god or isvara, so that it is atheistic.

Creation originates from a practice that is there by itself and has nothing to do with the particular purusa that made it. Therefore, followers of the Samkhya philosophical system state that there is no need for an intelligent creator or even a power that overcomes it which clearly contradicts VEDANTA's philosophical system.

Sāmkhya accepts the theory of development and contraction, where cause and effect are undeveloped states and developments of the same substance.

In this system there is no such thing as total destruction, because in destruction, effect carries into cause, so that's the only problem. So the central picture of Samkhya philosophy is that effect really exists beforehand in the

BALI TRUE BACK HISTORY

cause, like the whole existence of trees in a state of burial or asleep in a seed (seed), so too the entire universe is in a state of sleep in practice, namely avyakta (not developing) or Avyakta (indistinguishable). The result or result is not different from the material of the preparation

The original teaching of the archipelago which was forced to change was called Hinduism

Indonesian philosophy is a general designation for philosophical traditions practiced by people who inhabit what is later called Indonesia. Indonesian philosophy is expressed in a variety of living languages and is still spoken in Indonesia (around 587 languages) and the Indonesian language of 'unity', encompassing various schools of thought that accept Eastern and Western influences, in addition to the original philosophical themes. As seen in the concept concepts and original practices of mupakat, rhymes, Pancasila, customary law, mutual assistance, and kinship.

The philosophy of Indonesia is as ... the richness of our own nation's culture ... which is contained within our own culture, ... thoughts ... which are embedded in the customs and cultures of the region, as ... primordial thinking ... *or patterns the basic thought that structures the entire building of cultural works ...*

After Indonesia gained its independence from Dutch colonialism, it was officially recognized only as a monotheistic religion. Furthermore, Indonesia requires a person to have a religion in order to obtain full citizenship rights in Indonesia, and Indonesia officially does not recognize the beliefs or the original flow of the Nusantara. [45]

BALI TRUE BACK HISTORY

In 1952, the Indonesian Ministry of Religion declared Bali and other islands that embraced the original teachings of the Local Archipelago by naming their sects or beliefs by the name of Hinduism.

The local government of Bali, shocked by this official national policy, declared itself an autonomous religious area by distinguishing Balinese indigenous beliefs from Indian Hinduism, Balinese Hinduism in 1953. The Balinese government also contacted the Government of India and former Dutch colonial officials to obtain diplomatic support and the right human rights. [46]

A series of student and cultural exchange initiatives between Bali and India helped formulate the core principles behind Balinese Hinduism (Catur Veda, Upanishads, Purana , Itihasa).

Specifically, the socio-political destiny movement in Bali in the mid-1950s led to a passive resistance movement without violence and a joint request in 1958 which demanded the Indonesian government recognize the teachings of Bali by the name Hindu dharma. [45]

This joint petition cites the following Sanskrit mantra from Hindu scriptures, [47] [46] The focus of the petition on "undivided" is to fulfill the constitutional requirement that Indonesian citizens have a monotheistic belief in one God. The Petitioner identified Ida Sanghyang Widhi Wasa as undivided. Absolute Divine Cosmic Law.

In Balinese this term has two meanings: the ruler of the Lord of the Universe and Om tat sat ekam eva advitiyam Translation: Om, that is the essence of all

BALI TRUE BACK HISTORY

that exists, unlimited, undivided. - Joint request by Balinese Hindus, 14 June 1958 [45]

This creative expression fulfills the monotheistic requirements of the Indonesian Ministry of Religion in the previous sense, while the latter meaning means maintaining the central idea of dharma in the ancient texts of Hinduism.



[45]

In 1959, Indonesian President Sukarno endorsed the petition and the Hindu-Bali Affairs section was officially launched at the Ministry of Religion. Indonesian politics and religious affairs experienced turmoil from 1959 to

BALI TRUE BACK HISTORY

1962, with Sukarno dissolving the Constituent Assembly and weakening the impact of the communist movement in Indonesia along with political Islam. [48]

However, officially identifying their religion with the name Hinduism because Hinduism was not a legal possibility for Indonesians until 1962, when it became a recognized religion as the fifth religion.

This recognition was originally needed by religious organizations in Bali and was needed for the sake of existence in the Balinese recognized government, where the majority of local native religions changed their name to Hinduism. Between 1966 and 1980, together with Balinese Hindus, a large number of Indonesians in East Java, as well as parts of South Sulawesi, North Sumatra, Central and South Kalimantan who adhered to local teachings or the teachings of native Nusantara beliefs officially declared themselves Hindu , Following his brother in Bali to be recognized by the Government. [49]

They politically organize themselves to suppress and defend their rights. The largest organization, Parisada Hindu Dharma Bali, changed its name to Parisada Hindu Dharma Indonesia (PHDI) in 1986, reflecting efforts to define Hinduism as a national concern and not just Balinese. [50]

While Hindus in Bali, with their majority, develop and freely practice their religion, on other islands in Indonesia they experience discrimination by local officials because people who still adhere to local teachings, namely the original teachings of the archipelago are considered as people people who have left Islam, the majority religion. However, the central government

Indonesia supports people who call their teachings Hindu names. [49]

BALI TRUE BACK HISTORY

In 1960, Hinduism was an umbrella that was also used by Indonesians who embraced Buddhism and Confucianism, a time when neither of them was officially considered a religion. Furthermore, Hindu political activists in Indonesia work to protect people from these beliefs with the rights they get at the Indonesian Ministry of Religion [51]

To gain official acceptance and their rights in a Muslim-dominated country, Hinduism in Indonesia is politically forced to adapt.

[52] At present Hindu Dharma is one of the five officially recognized monotheistic religions in Indonesia. [53]

Local or native archipelago religions that have remained adhered to and have a deep concern for the preservation of their traditional ancestral religion declare and name the teachings that should be called Hinduism, bearing in mind this is a more flexible choice than Islam. This is done by people who still adhere to the original teachings outside the island of Bali.

In the early seventies, the Toraja indigenous people of Sulawesi were the first to realize this opportunity by seeking protection for the religion of their original ancestors under the umbrella of a religion called 'Hindu', followed by Karo Batak from Sumatra in 1977.

In south Kalimantan, a movement naming their teachings with Hindu names had developed among the indigenous Dayak natives who were declared on the island in 1980. However, this is different from the Javanese case, because the conversion follows a clear ethnic division. The Dayak Orang Asli are faced with a population of migrants and government officials sponsored by the government (and predominantly Madurese).

BALI TRUE BACK HISTORY



Compared with their fellow Javanese adherents, many Dayak leaders also paid more attention to Balinese efforts to standardize Hindu ritual practices nationally; Fear of their own unique and unique 'Kaharingan' tradition of decline and new external domination.

In contrast, most Javanese were slow to assume and change the name of a Hindu at the time, lacked different organizations along ethnic lines and feared retaliation from powerful local Islamic organizations such as Nahdatul Ulama (NU).

Suharto's socio-political policies during his presidency from 1966 to (finally toppled) in 1998. Their main concern was Political Philosophy, whose main mission was to find alternatives to the corrupt regime.

It was this school which dared to challenge Suharto, after he succeeded in silencing all philosophers through violent means. Before the emergence of this school, there had been a number of people who tried to fight Suharto in the

BALI TRUE BACK HISTORY

1970s, but they were hit hard in the incidents called history as the Bandung ITB Event 1973 and the Malari Event 1974.

Since the practice of violence, philosophy can only be practiced in utopia; praxis and intellect are separated from philosophy. Praxis is forbidden, and only reasoning can survive. The Suharto era, in the perspective of philosophy, can be called the "philosophy of opium philosophy", where all kinds and all philosophical schools can live but cannot be put into practice.

Philosophy only became "academic training" and was subdued. Pancasila was the only ideology and philosophy of the era (of course, Pancasila was interpreted according to Suharto's interests, not Pancasila BPUPKI 1945) (Hidayat 2004: 49-55).

In the "vicious circle" the Soeharto regime came the brave-brave who would break the links, and they are referred to here as "post-Soeharto philosophers"

Some indigenous tribes with beliefs such as Sundanese, Sundanese Wiwitan, Toraja Aluk To Dolo, and Batak Malim, with their own unique native teachings and beliefs, have declared themselves to be the people who named Hindu in order to comply with Indonesian law, while preserving traditions that is different from the mainstream of Indonesian Hinduism which is dominated by Balinese.

These political factors and activities have brought about a revival of Hinduism outside the fortress of Bali. [54] [55]

General beliefs and practices of Hindu Dharma Religion are a mixture of indigenous Balinese traditions and the result of contemporary alloys pursued

by Indonesian law that only allows monotheistic beliefs based on national ideologies of the five precepts. [56] [57]

Traditionally, the local indigenous teachings of the Archipelago in Indonesia have a pantheon of gods and traditions of belief continue; Furthermore, local teachings that have become Hindus in Indonesia give freedom and freedom to Hindus as to when, how and where to worship to perform their rituals.

The belief in one supreme being is called 'Ida Sanghyang Widi Wasa', 'Sang Hyang Tunggal', or 'Sang Hyang Acintya'. God Almighty in Toraja culture in Central Sulawesi is known as "Puang Matua" in Aluk for the dolo belief.

25. The original archipelago religion

The Original Archipelago Religion is a traditional religion that existed before Islam, Catholicism, Protestantism, Hinduism, Buddhism, Confucianism entered the Archipelago (Indonesia).

The assimilation or diffusion of philosophies continued along with the arrival of Hindu Brahmins and Buddhists from India between 322 BC-700 CE

They introduced Hindu culture and Buddhist culture to the natives, while the natives responded by synthesizing the two Indian philosophies into a new version, known as Tantrayana. This is clearly reflected in the Borobudur Temple building

BALI TRUE BACK HISTORY

Rabindranath Tagore, an Indian philosopher who visited Borobudur for the first time, recognized the temple as a non-Indian temple, because of the relics that



carved into it represents local workers dressed in authentic Javanese style.

He also acknowledged that the original Javanese dances inspired by Indian epics did not resemble Indian dances, even though the dances of the two countries originated from the same source. Confucianism and Buddhism - two opposing philosophies in India - together with original Javanese philosophy can be reconciled in Indonesia by the genius of Sambhara Suryawarana, MPU Prapanca, and MPU Tantular.

List of Native Archipelago Religions (beliefs)

BALI TRUE BACK HISTORY

1. Balinese religion (more commonly referred to as Balinese Hinduism or Hindu Dharma)
2. Aluk Todolo (Tana Toraja)
3. Sunda Wiwitan (Kanekes, Banten)
4. Religion Djawa Sunda (Kuningan, West Java)
5. Buhun (West Java)
6. Kejawen (Central and East Java)
7. Parmalim (North Sumatra)
8. Kaharingan (Kalimantan)
9. Tonaas Walian (Minahasa, North Sulawesi)
10. Tolottang (South Sulawesi)
11. Wetu Telu (Lombok)
12. Naurus (Seram Island, Maluku)
13. Mulajadi Flow Nabolon
14. Marapu (Sumba)
15. Purwoduksino
16. Budi Luhur
17. Pahkampetan

BALI TRUE BACK HISTORY

18. Bolim
19. Basora
20. Samawi
21. Sirnagalih
22. Koda kirin (adonara island, FLOTIM - NTT]])

Balinese religion

Bali Hindu Religion is often called Hindu Religion Dharma or Tirtha Religion "the religion of the Holy Water" A form of religion that is generally practiced by the majority of Balinese tribes.

Acintya is the Supreme God in Balinese society whose teachings have been named Balinese Hinduism. Nothing in Hindu teaching in India is what really distinguishes Hindu teachings in Bali.

Balinese religion is a syncretism (merging) of belief in Saiwa, Vaishnava and Brahma with other beliefs from outside Bali. The most ancient relics known in Indonesia relating to the original Balinese religion are the statue of Ganesha

BALI TRUE BACK HISTORY



and Shiva found on the island of Panaitan, the Shiva statue found in Bedulu , Gianyar.

The four groups of castes that were influenced by Indian Hinduism in Bali, which later became known as the Caturwarna, were not the original teachings of Bali, Brahmin, Kshatriya, Vaishya and Sudra. In the discussion we will understand later.

BALI TRUE BACK HISTORY

The Balinese have their own calendar system that is different from the Hindu calendar system in India and Nepal. Religious holidays for Balinese are generally calculated based on Wewaran and Pawukon, a combination of Pancawara, Saptawara, and Wuku. But there are also Hari Raya using Saka calendar from India.

Holidays based on Wewaran

Galungan, Fall on: Buda, Kliwon, Dungulan Kuningan, Fall on: Saniscara, Kliwon, Kuningan Saraswati, Fall on: Saniscara, Umanis, Watugunung.

Science Day, worship of Sang Hyang Aji Saraswati. Banyupinaruh, Fall on: Redite, Pahing, Shinta

Pagerwesi

Hari Raya based on Saka, Siwaratri, Nyepi Calendar.

Otonan, is a ceremony performed on the day of birth, such as a birthday celebration, performed 210 days.

Tooth Brushing Ceremony, is a religious ceremony that must be held for its adherents. This ceremony is held for adherents who have moved into adolescents or adults. For women who have menstruated, and for men who have entered into puberty.

Ngaben Ceremony, is a procession of the process of burning the corpse, this ceremony as an effort to speed up the return of the elements / substances forming from the body / wadag / human gross body.

BALI TRUE BACK HISTORY

There are four main palms that give instructions about the existence of the Pitra yadnya ceremony, namely Yama Purwa Tatwa (regarding the offerings used), Yama Purana Tatwa (regarding the philosophy of liberation or the search for atma and good and bad days of carrying out the ceremony), Yama Purwana Tatwa (regarding the arrangement of events and the form of kajajahan kajang), and Yama Tatwa (regarding the forms of buildings or ceremonial facilities).

The Native Archipelago's teachings specifically the teachings and the Philosophy of Religion in Bali are genuine Balinese culture is not a culture that is based on from outside Bali, Especially not the culture of India, All of the above mentioned are things that are not found in India.

Aluk Todolo (Tana Toraja), South Sulawesi.

South Sulawesi has four main ethnic groups - the Bugis tribe (including shipbuilders and seamen), the Makassar tribe (traders and seamen), the Mandar tribe (traders, shipbuilders and sailors), and the Toraja tribe (farmers in the highlands).

The word Toraja comes from the Bugis language, To rija, which means "*people who live in the land above*". The Toraja are famous for funeral rites, traditional tongkonan houses and wood carvings. The Toraja funeral ritual is an important social event, usually attended by hundreds of people and lasts for several days.

The traditional belief system of the Toraja tribe is the original belief of the local area of the bearakar from its previous mooyang ancestors called aluk, or "jalan" (sometimes translated as "*law*"). In the Toraja myth, the ancestors of

BALI TRUE BACK HISTORY

th



BALI TRUE BACK HISTORY

tribe as a way of relating to Puang Matua, the creator god. [248]

The universe, according to aluk Culture, is divided into the upper world (Heaven), the human world (earth), and the underworld. [249] In the beginning, heaven and earth married and produced darkness, separation, and then light appeared. Animals live in the underworld symbolized by a rectangular space bounded by four pillars, the earth is a place for humanity, and heaven is located above, covered with a saddle-shaped roof.

Other Toraja gods are Pong Banggai di Rante (earth god), Indo 'Ongon-Ongon (earthquake goddess), Pong Lalondong (god of death), Indo' Belo Tumbang (goddess of medicine), and others. [250]

The power on earth whose words and actions must be held both in agricultural life and in funeral rites is called to minaa (an aluk priest).

Aluk is not only a belief system, but also a combination of law, religion, and customs. Aluk regulates social life, agricultural practices, and religious rituals. Aluk's procedures can differ from village to village. One common law is the rule that the rituals of death and life must be separated.

The Toraja people believe that the ritual of death will destroy the corpse if its implementation is combined with the ritual of life. [251] Both rituals are equally important.

In the Toraja community, funeral rites are the most important ritual

A royal funeral party is usually attended by hundreds of people and lasts for several days.

BALI TRUE BACK HISTORY

A place of procession The place of burial of Toraja carved. funerals called rante are usually prepared on a large grassland, besides

as a place for mourners who were present, also as a place for rice barns, and various other burial devices made by the families left behind.

Flute music, songs, songs and poetry, crying and lamentation are expressions of sorrow carried out by the Toraja, the Toraja believe that death is not something that comes suddenly but is a gradual process towards Puya (the world of spirits, or the afterlife) . During the waiting period, the body was wrapped in several pieces of cloth and stored under a tongkonan.

The spirits of the dead are believed to remain in the village until the funeral is over, after which the spirits will travel to Puya. Another part of the funeral is buffalo slaughter. Slaughter is carried out using a machete. The carcass of a buffalo, including its head, is lined up in the field, waiting for its owner, who is in a "period of sleep".

The Toraja people believe that spirits need buffaloes to carry out a tomb. it will travel faster in Puya if there are a lot of buffalo. Slaughtering dozens of buffaloes and hundreds of pigs is the culmination of a funeral that is accompanied by the music and dances of young men who catch blood spurting with long bamboo.

Some of the meat is given to guests and recorded because it will be considered a debt to the family of the deceased. There are three ways of burial: The coffin can be stored in a cave, or in a carved stone tomb, or hung on a cliff. Rich people are sometimes buried in carved stone tombs. The tomb is usually expensive and the production time is around a few months.

BALI TRUE BACK HISTORY

In some areas, stone caves are used to store the bodies of whole family members. A wooden statue called tau tau is usually placed in a cave and faces outside. Baby or children's coffins are hung by a rope on the side of a cliff. The rope usually lasts for a year before it decays and makes the chest fall.

Consciously or unconsciously, Toraja people live and grow in a society that adheres to the philosophy of tau. Knowing philosophy is needed as

the handle and direction of being human (human = "know" in the Toraja language) actually in the context of the Toraja community.

The philosophy of tau has four main pillars that require every Toraja community to achieve, among others: - Sugi '(Rich) - Barani (Brave) - Manarang (Smart) - Kinawa (having noble, religious, wise values) The four pillars above cannot be interpreted freely because it has a deeper meaning than understanding words freely. A toraja becomes a real human when he already has and lives as a Tau.

In 1965, a presidential decree required all Indonesians to adopt one of the five recognized religions: Islam, Protestant Christianity, Catholicism, Hinduism and Buddhism. [246]

Aluk Todolo, is the religion of the ancestors of the Toraja tribe which is still practiced by a large number of Toraja people. In 1970, Aluk Todolo was protected by the state and officially accepted into the Hindu-Balinese sect. In its development, Aluk Todolo was heavily influenced by the teachings of Confucius life and Hinduism. For this reason, Aluk Todolo is a dynamistic polytheistic belief. [245]

BALI TRUE BACK HISTORY

The original beliefs of the Toraja (Aluk) were not legally recognized, and the Toraja people tried to oppose the decree. To make aluk in accordance with the law, he must be accepted as part of one of the official religions. In 1969, Aluk To Dolo was legalized as part of the Hindu Dharma Religion. [247]

Sunda Wiwitan

Sunda Wiwitan is a religion or belief in the worship of the forces of nature and ancestral spirits (animism and dynamism) held by traditional Sundanese society. [252]

Sundanese Wiwitan religion also has an element of monotheism, that is above the gods and hyang in his pantheon there is the supreme single god of intangible almighty called Sang Hyang Kersa which is equated with God Almighty.



Cigugur, Kuningan. According to its adherents, Sundanese Wiwitan is a long-held belief by the Sundanese before the arrival of Hinduism and Islam.

The Sundanese Wiwitan teachings are contained in the book Sanghyang siksakanda ng karesian, a book that comes from the Sunda kingdom era which contains religious teachings and moral guidance, rules and lessons of character.

This book is called Kropak 630 by the Indonesian National Library. Based on information from Kokolot (elders) in Cikeusik village, Kanekes people are not Hindus or Buddhists. Only in its development has the Kanekes belief been entered by elements of Hinduism, and to some extent, Islamic teachings. [253]

Wawacan Sulanjana

Wawacan Sulanjana is an ancient Sundanese language text containing Sundanese mythology. The title of this manuscript means "The Story of Sulanjana". The word wawacan means "reading". While the name Sulanjana itself is the name of the main hero, the protector of rice plants from the Gumarang Cattle attack, and the Kalabuat wild boar and Basug Budug symbolizing the pests that attack the rice plants. Wawacan Sulanjana contains the value of the tradition of glorifying rice plants in the Sundanese tradition

Mythology in Wawacan Sulanjana tells the mythology of Sundanese gods, especially in the narrative of the rice goddess Nyi Pohaci Sanghyang Asri. This text also tells the richness and prosperity of the Sundanese kingdom of Pajajaran with its legendary king Prabu Siliwangi. This text illustrates the

BALI TRUE BACK HISTORY

nature of the agricultural life of Sundanese people. The origins of Wanjajan Sulanjana may be traced from the oral tradition of the Sundanese Pantun, which is told by village storytellers for generations.

The creation of the universe, the supreme deity in Sunda Wiwitan's belief, Sang Hyang Kersa ("The Willing") is said to create the world and other gods, such as Batari Sunan Ambu, and the Batara Guru is indetrical with the god Shiva Batara Guru ruling in heaven or swargaloka as the king of the gods god. Sang Hyang Kersa also created seven Batara (demigods) descended on Sasaka Pusaka Buana (Sacred Places on Earth), they ruled in various places in the Sundanese land and brought down humans, especially Sundanese.

The Goddess of Rice, In Kahyangan, Batara Guru who became the supreme ruler of the celestial kingdom, ordered all the gods and goddesses to work together, donating energy to build a new palace in heaven. Anyone who disobeys this command is considered lazy, and will have their arms and legs cut off.

Hearing Batara Guru's words, Antaboga (Anta) the snake god was very anxious. Imagine, he did not have hands and feet to work at all. Even if you have to be punished, only the neck can be cut, and that means death. Anta was very scared, then he asked Batara Narada, Batara Guru's brother, for the problem he was facing. But unfortunately, Batara Narada was confused and could not find a way to help the snake god. Desperate, Lord Anta wept bitterly lamenting how bad his fate was.

However, when Anta's tears fell to the ground, three miraculously the tears turned into gems that sparkled like jewels. The granules are actually eggs that

BALI TRUE BACK HISTORY

have beautiful shells. Barata Narada suggested that the mustika grains be offered to Batara Guru as a form of request that he understand and forgive Anta's shortcomings that could not work in building the palace.

By sucking three mustika eggs in her mouth, Anta left for the Batara Guru's palace. On the way Anta meets an eagle (there are several versions mentioning crows) who then greet Anta and ask where he is going. Because his mouth is full

filled with Anta's eggs, only silence cannot answer the bird's question. The eagle thought Anta was arrogant so he was very offended and angry.

The bird then attacks Anta, who is panicked, frightened, and confused. As a result, a mustika egg broke. Anta immediately hid behind a bush waiting for the eagle to leave. But the eagle still waited until Anta came out of the grass and clawed at Anta again. The second egg broke, Anta quickly crept away frightened to save herself, now only a mustika egg was left that was safe, whole and not broken.

The two broken eggs fell to earth and transformed into two wild boar Kalabuat and Basug Budug. Then Kalabuat and Basug Budug were raised by Gumarang Cows. This cow is a miraculous incarnation due to a female cow accidentally drinking the Idajil devil's urine so that she is pregnant and gives birth to the Gumarang Cow.

Finally Anta arrived at the palace of the Batara Guru and immediately offered the mustika egg to the heavenly ruler. Batara Guru gladly accepted the mustika offerings. However, after knowing that mustika was a magical egg, Batara Guru ordered Anta to incubate the egg until it hatched.

BALI TRUE BACK HISTORY

After all this time Anta incubated the egg, the egg hatched. But miraculously what came out of the egg was a baby girl who was very beautiful, cute, and adorable. The baby girl was immediately adopted by Batara Guru and her queen.

Nyi Pohaci Sanghyang Sri is the name given to the princess. As time passed, Nyi Pohaci grew into an extraordinary beautiful girl. A kind-hearted daughter, gentle, soft-spoken, sublime language, alluring people. Every eye that saw him, god and human, immediately fell in love with the goddess.



Due to beauty that defeated all the angels and the goddesses of heaven, Batara Guru himself was captivated by his adopted son. Secretly Batara teacher

save a desire to marry Nyi Pohaci. Seeing the signs of the Batara Guru, the gods became worried that if left unchecked, this scandal would damage harmony in heaven. So the gods negotiated a strategy to separate Batara Guru and Nyi Pohaci Sanghyang Sri.

BALI TRUE BACK HISTORY

To protect the sanctity of Nyi Pohaci, while maintaining the harmony of the heavenly ruler's household, the gods agreed that there was no other way but to kill Nyi Pohaci.

The gods collected all kinds of deadly poisonous poison and immediately put it on the princess's drink. Nyi Pohaci soon died of poisoning, the gods panicked and frightened because they had committed a great sin of killing innocent holy girls. Soon the body of the goddess was brought down to earth and buried in a distant and hidden place.

The disappearance of Dewi Sri from heaven made Batara Guru, Anta, and all the gods grieve. But something miraculous happened, because of the holiness and kindness of the goddess, then from her grave appeared various plants that were very useful for humanity.

From his head came a coconut tree.

From his nose, lips, and ears came various fragrant herbs and vegetables.

From her hair grow grass and various beautiful and fragrant flowers. From her breasts grow ripe and sweet fruits.

From his arms and hands grow teak trees, sandalwood, and various useful wood trees; from the genitals arises palm trees or palm sugar-sweet sap.

From his thighs grow various types of bamboo plants.

From his feet came a variety of tubers and yams; finally from the navel came the rice plant, the most useful food for humans.

BALI TRUE BACK HISTORY

Another version mentions white-rice rice arising from his right eye, while red-rice rice from his left eye. In short, all plants useful to humans come from the body of Dewi Sri Pohaci. Since then humanity on the island of Java worships, glorifies, and loves the benevolent goddess, who with her noble sacrifice has provided the blessings of nature's goodness, fertility, and food availability for humans. In the belief system of the ancient Sundanese kingdom.

How to cook rice, In the swargaloka kingdom, Batara Guru ordered Batara Ismaya to come down to earth in the form of Semar, to bring rice seeds to the Kingdom of Pajajaran as food for humanity. Batara The teacher also sent his daughter the nymph (apsara) Nawang Wulan to bring rice to humans. Nawang Wulan is one of seven angels who sometimes come down to earth to bathe in clear ponds.

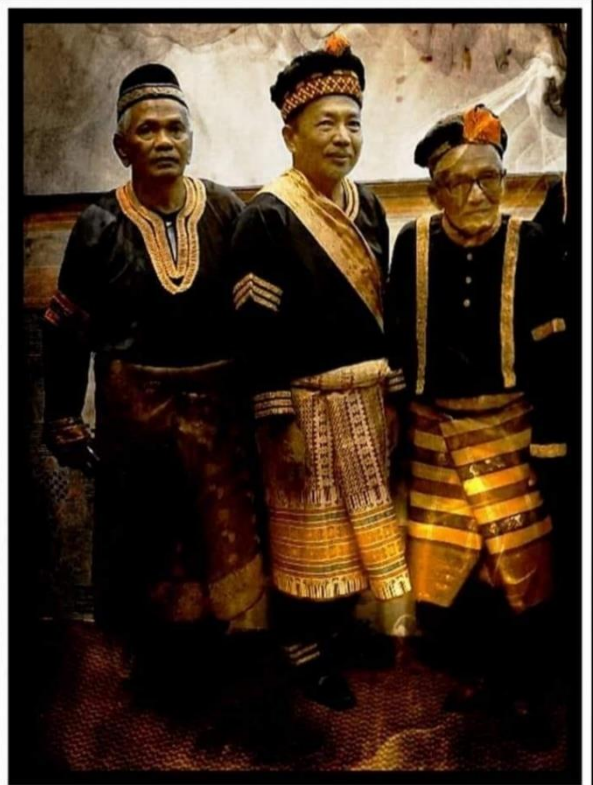
They come down to earth using colorful scarves that make them able to fly and travel between the earth and heaven. When they descended to earth, the seven colors of their scarves formed seven rainbow colors. The story of Nawang Wulan can also be found in the Javanese fable, Jaka Tarub. Nawang Wulan came down to earth and married King Siliwangi king Pajajaran. Nawang Wulan miraculously cooks rice by putting a sprig of rice into a bamboo container and miraculously turns into cooked rice that is ready to be eaten.

He kept his magic way of cooking rice secret and ordered no one to approach and open the filtering. Filtering is a kind of traditional cupboard in the kitchen where rice and cooking utensils are stored, traditionally regarded as the domain of the wife (women). One day the king was curious about how to cook rice and peering into the kitchen and finally knowing the magic way to cook secret rice Nawang Wulan, he then opened the Nawang Wulan screening.

BALI TRUE BACK HISTORY

Because the king had broken his vow not to approach the kitchen and open the filtering, the magic invitation to cook rice failed, canceled and could no longer be done by Nawang Wulan. Nawang Wulan then flew back to the supermarket leaving Raja Siliwangi. Because of this Semar must teach humanity how to cook rice that is more complicated and time-consuming and energy, this traditional way of cooking rice is what we can find now.

The battle between Sulanjana and Gumarang



Previously it was mentioned that the twin wild boar (boar) of Kalabuat and Budug Basu were born from broken eggs that came from Antaboga's tears, and these two eggs fell to earth. Both boars are raised by Gumarang cattle. Gumarang is an evil jejadian cow as a result of a cow drinking Idajil devil urine, because of that the Gumarang cow has an evil attitude. After growing up,

BALI TRUE BACK HISTORY

Kalabuat and Budug Basu tried to find their sister and found Nyi Pohaci Sanghyang Asri's grave. They circled the tomb seven times and then died on the tomb of his sister.

While Dampo Awang from the other land came to the Sunda kingdom on his ship to buy rice. Because rice is considered sacred by the people of Sunda and is a gift from the gods, no one dares to sell it. Prabu Siliwangi refused to sell rice storage in leuit (granary) in his kingdom. Dampo Awang was angry and took revenge by persuading the Gumarang Cow to destroy the rice plant in the Sunda kingdom.

The Gumarang Cow takes the wild boar corpse Kalabuat and Budug Basu from the tomb of Pohaci and takes it around the world. Miraculously the corpse of Kalabuat and Budug Basu transformed into various animals: pigs, boars, mice, insects, and various types of rice plant pests. It is the nature of Kalabuat Budug Basu for

united with his sister, namely by eating rice plants. That is why wild boar Kalabuat and Budug Basu are considered to be the embodiment of plant-destroying pests in traditional Sundanese beliefs.

To protect the rice plants, Batara Guru ordered his son, Sulanjana who was raised and raised by Dewi Pertiwi, to come to the Sunda kingdom and fight Gumarang and pests for the manifestation of wild boar Kalabuat and Budug Basu. In some stories, Sulanjana is likened to the figure of Sedana assisted by her twin sister to fight the Gumarang Cow. They fought great until Sulanjana finally succeeded in defeating the Gumarang Cow.

BALI TRUE BACK HISTORY

Gumarang begs Sulanjana to forgive him and not kill him. Sulanjana agreed, with the condition that in return for his life, Gumarang had to help Sulanjana guard and care for rice plants, as his salary Sulanjana gave Gumarang food fern leaves. The Gumarang cow finally turns into a buffalo and helps Sulanjana plow the fields to plant rice in the fields.

Carita Parahyangan



BALI TRUE BACK HISTORY

In Carita Parahyangan this belief is referred to as the "Jatisunda" teaching. The highest power lies with Sang Hyang Kersa (the Almighty) or Nu Ngersakeun (Who Wants). He is also referred to as Batara Tunggal (God Almighty), Batara Jagat (Lord of Nature), and Batara Seda Niskala (The Unseen). He resides in Buana Nyuncung.

All gods (Brahma, Vishnu, Shiva, Indra, Yama, etc.) are subject to Batara Seda Niskala. [254] There are three types of nature in Sundanese Wiwitan beliefs such as mythology and belief systems mentioned in the poem concerning the mythology of the Kanekes:

1. Buana Nyuncung: where Hyang Kersa resides, which is at the top
2. Buana Panca Tengah: where humans and other creatures live, located in the middle
3. Buana Larang: hell, located at the bottom

Between Buana Nyuncung and Buana Panca Tengah there are 18 layers of nature arranged from top to bottom. The top layer is called Bumi Suci Alam Padang or according to kropak 630 named Alam Kahyangan or **Mandala Hyang**.

The second highest natural layer is the natural habitat of Nyi Pohaci Sanghyang Asri and Sunan Ambu. Si Hyang Kersa unloaded seven batara at Sasaka Pusaka Buana. One of the seven batara is Batara Cikal, the oldest considered the ancestor of the Kanekes people. Other descendants are batara-ruling in various other areas in the land of Sunda.

BALI TRUE BACK HISTORY

Understanding nurunkeun (reducing) batara is not giving birth but creating or creating.

Philosophy Understanding or teachings of a religion always contains elements that are explicit and implied. The explicit element is what is clearly stated as a lifestyle that must be lived, while what is implied is a comprehensive understanding of the teaching.

Sundanese Wiwitan teachings basically depart from two principles, namely the Way of Human Traits and the Way of National Traits. How to Characterize Humans are the basic elements that exist in human life. There are five elements included:

1. Compassion: love
2. Steps to usuk: order in the family
3. Manners: order of behavior
4. Language and culture
5. Wiwaha yudha naradha: human nature that always fights everything before doing it. If one method of human traits does not match this, then humans will definitely not do it.

The second principle is the Way of National Characteristics. Universally, all humans do have something in common in the way of human traits. However, there are things

BALI TRUE BACK HISTORY

certain that distinguishes humans from one another. In Sundanese Wiwitan



teachings, the differences between people are based on the Way of National Characteristics which consists of:

1. Fine
2. Adat
3. Language
4. Literacy
5. Culture

These two principles are not explicitly stated in the Sundanese Book of Wiwitan, called Siksa Kanda-ng karesian. But basically, humans actually live their lives from what is implied. What is written will always be read and memorized.

This does not guarantee that humans will live their lives from what is written. Instead, what is implied can be a guide for humans in life.

BALI TRUE BACK HISTORY

Initially, Sunda Wiwitan did not teach many taboos to its adherents. There are only two main taboos taught in Sundanese religion. That is not liked by others and that endangers others who can endanger yourself.

However, due to its development, to respect the holy and sacred places (Kabuyutan, called Sasaka Pusaka Buana and Sasaka Domas) and to obey a series of rules regarding the tradition of farming and harvesting, the Sundanese Wiwitan teachings recognize many prohibitions and taboos.

Taboo (in the language of the Kanekes called "Buyut") is mostly practiced by those who live in the core or most sacred areas, they are known as Inner Baduy people.

Tradition, In Sundanese Wiwitan teaching the delivery of prayers is done through rhymes and chanting and dance moves. This tradition can be seen from the rice harvest thanksgiving ceremony and the celebration of the turn of the year based on the Sundanese calendar known as the Seren Taun Festival. In various places in West Java, Seren Taun always takes place lively and is attended by thousands of people.

Seren Taun celebrations can be found in several villages such as Kanekes, Lebak, Banten; Ciptagelar Kasepuhan Banten Kidul, Cisolok, Sukabumi; Kampung Naga; and Cigugur, Kuningan. In Cigugur, Kuningan itself, an area that still holds fast to Sundanese culture, those who are celebrating Seren Taun come from all over the country.

Although inculturation has occurred and many Sundanese people who embrace religions outside Sunda Wiwitan, the understanding and customs that have been taught by this religion are still used as guides in the lives of

BALI TRUE BACK HISTORY

Sundanese people. Culturally, Sundanese people have not left this Sundanese religion.

Sacred place or place of worship that is considered sacred or sacred in the Sunda Wiwitan Religion is Pamunjungan or called Kabuyutan. Pamunjungan is a terraced punden which is usually found on a hill and in Pamunjungan there are usually Menhirs, Statues, Cengkuk Stones, Mangkok Stones, Flat Pipes and others.

Pamunjungan or Kabuyutan are numerous in Sunda Tatars such as Balay Pamujan Genter Bumi, Cengkuk Site, Gunung Padang, Galunggung Kabunggung, Kawali Sites etc. In Bogor itself as the center of Nagara Sunda and Pajajaran, there used to be many Pamunjungan. Some of them were Pamunjungan Rancamaya whose name was formerly Pamunjungan Sanghyang Padungkukan called Bukit Badigul.

At the time of the greatest and most luxurious Pamunjungan was Pamunjungan Kihara Hyang, located in Leuweung (forest) Songgom, or Balay Pamunjungan Mandala Parakan Jati, which is currently used as the Sindang Barang Cultural Village.

With the many Pamunjungan or Kabuyutan in the Sunda Tatar proves that the religion adopted or the majority religion of the Sundanese people is the Sundanese Teak Religion or Sundanese Wiwitan

Raja **Salaka Nagara** as well as Tarumanagara was a devout follower of the Sunda Teak Religion or Sunda Wiwitan. The temple found at Sunda Tatar is

BALI TRUE BACK HISTORY

Canguang Temple which is an ancient building evidence of worship to Shiva and Batujaya Baths in Karawang which is a stupa building complex proves the same thing.



Buhun religion is suspected as Sundanese Jati or pure Sundanese religion which has not been mixed with other religions such as Hinduism, Buddhism, Islam and other religious religions [255].

From the etymology of Bu-hun language comes from two words namely Bu and Hun, Bu may be taken from the word Bu-yut or Kabuyutan which is a place of worship of the spirits of Sundanese ancestors in the past and -Hun which may be taken from the word Ka-Ru-Hun or Sundanese ancestors.

BALI TRUE BACK HISTORY

Many Sundanese words are almost similar to the word Buhun [256]. This religion is still widely adopted by people who live in the Bekasi area [257].

Seren Taun is a traditional Sundanese rice harvest ceremony that is carried out every year. Seren Taun comes from the Sundanese word *seren* which means to deliver, surrender, or surrender, and *taun* which means year.

So Seren Taun means handover last year to the coming year as his successor. In the context of the traditional life of Sundanese cultivators, *seren taun* is a means to give thanks to God Almighty for all agricultural products carried out this year, while hoping that their agricultural output will increase in the coming year.

More specifically, the *seren taun* ceremony is a ceremony to hand over agricultural produce in the form of rice produced within one year to be stored in a granary or in Sundanese called *leuit*. [258]

There are two *leuits*;

i.e. the main granary which can be called the *sijimat leuit*, the *ratna Intent leuit* or the *leung indung* (main granary); and *leang pangiring* or *leutik leaks* (small granaries). The *ovary leuit* is used as a place to store mother's rice covered in white cloth and father's *pare* covered by black cloth.

Rice in both *leuits* is to be used as seeds or seeds in the coming planting season. *Pangiring Leuit* is a place for storing rice that is not accommodated in the *ovary leuit*.

Seren Taun has been passed down since the days of the previous Sundanese kingdom like the Pajajaran kingdom. The ceremony began with the

BALI TRUE BACK HISTORY

glorification of Nyi Pohaci Sanghyang Asri, the rice goddess in the Sundanese faith. The former Sundanese belief system was influenced by the cultural heritage of the indigenous people of the archipelago.

In Sundanese tradition, Pohaci is often associated with *Nyi Sri Pohaci* or **Dewi Padi**. This is actually not entirely wrong, in Carita Pantun Lutung Kasarung, Sunan Ambu teaches Purba Sari to plant rice. Even in carrying out all activities, it is very thick with requests for permission and prayers to each Pohaci. This is one of the prayers or requests, here an example is a prayer or a request in cooking rice. [260]

"Suluhna I ngaranana Pohaci Runtuyan Jati

seuneuna Pohaci Vanish Herang pararakona Pohaci Leukeuran Teak hawuna
Pohaci Dungkukan Teak seengna Pohaci Danu Hawu aseupanana Pohaci
Kukusan Jati dulangna Pohaci Talaga Jati

from Dulangna, Pohaci Pamayung Jati, from Pohaci Jungjunan Sari.

In Sundanese customary life, usually the more familiar names of Pohaci are women or a mother. Because Pohaci is often synonymous with all activities carried out by women. Whether it's planting, cooking, giving birth, etc. [2]
Some Pohaci names are mentioned in Carita Pantun Lutung

Kasarung:

1. Pohaci Muruhmuy Putih
2. Pohaci Continues to Be Banned
3. Pohaci Rambat Rarang

BALI TRUE BACK HISTORY

4. Pohaci Lencop Rerang



5. Pohaci Lencop Hurip
6. Pohaci Lenggang Rerang
7. Pohaci Lenggok Maya
8. Pohaci Pancar Hurip
9. Pohaci Naga Gini
10. Pohaci Jayang Gana
11. Pohaci Tenjo Maya
12. Pohaci Pangdurat Sari
13. Pohaci Lenggok Kuning. [2]

Plant and livestock fertility, Plant fertility is manifested as Nyi Pohaci Sanghyang Asri, the Goddess of rice and fertility. His partner is Kuwera, the god of prosperity. Both are

manifested in Pare Abah (Father's Rice) and Pare Ambu (Mother's Rice),

BALI TRUE BACK HISTORY

symbolizing the union of men and women as a symbol of family fertility and happiness.

The annual ceremony is called Seren Taun Guru Bumi which is held in Pakuan Pajajaran and in each region. The grand ceremony which is once in eight years or sewindu is called the Seren Taun Tutug Galur ceremony or commonly called the Kuwera Bakti ceremony which is held specifically in Pakuan.

In some traditional villages the ceremony usually begins by taking holy water from several sacred water sources. Usually the water taken comes from seven springs which are then put together in one container and prayed for and considered to be lucky and bring blessings.

This water is splashed on everyone present at the ceremony to bring blessings. The next ritual is the charity cake, people who attend scramble to take the cake in the dongdang (pikulan) or tampah which is believed to give abundant blessing to those who get it.

Then the ritual of buffalo slaughtering the meat is then distributed to people who can not afford and eat cone together. The night was filled with puppet show.

The peak of the seren taun event is usually opened since 08.00, begins with a procession of kajjayak (welcoming or picking up rice), then proceed with three colossal performances, namely the dance of the pitcher, angklung baduy, and angklung bean.

The series of events meaningful gratitude to God was also confirmed through the recitation of prayers which were delivered in turn by religious leaders.

BALI TRUE BACK HISTORY

Next, the final activity of Ngajayak was carried out, namely the surrender of the harvested rice from the leaders to the community and then pounded together. Thousands of people present

The Pohaci Conception and the Arrangement of Hierarchy in the ***Tatarga Loka Manggung*** or Langit.

was finally involved in this activity, following in the footsteps of the leaders, community leaders who were first invited to pound rice. Dozens of other people scrambled for grain from a saung titled Pwah Aci Sanghyang Asri

(Pohaci Sanghyang Asri).

Pohaci is another name for God in Sundanese culture. The conception of Pohaci and the composition of the hierarchy in the rank of Sawarga Loka Manggung or Langit. and Sundanese customs. [259]

In the Sundanese spiritual context, Pohaci is a projection of a protective deity in the life of the ancient Sundanese people. [259] In the life of the ancient Sundanese people, it was very thick and very close to various Pohaci names.

Pohaci is a god or also commonly referred to as the protective goddess of every Sundanese people's behavior and activities. Pohaci is a subordinate goddess or accomplice of Batara or Bujangga, and Batara or Bujangga is headed by Sunan Ambu.

Sunan Ambu is also known as Mahadewi who presides over the Batara and Pohaci [259] Sunan Ambu is one of the projections of the five pancers. The center of the Great Mandala is in Sunan Ambu. Sunan Ambu is the center of the four cardinal directions headed by Batara or Bujangga.

BALI TRUE BACK HISTORY

In Carita Pantun Lutung Kasarung, Sunan Ambu sent four Batara to help Purba Sari, namely: Old Batara, Batara Seda, Batara Sakti and Batara Leuwih. [260] Pohaci in Carita Pantun Lutung Kasarung, told the number of 40 Pohaci, each of whom has his duties.

Sunan Ambu is the supernatural figure of the ruler of heaven in the beliefs of Sundanese God. But its role is more than that, because its figure is also regarded as the "mother" of Sundanese culture. The meaning of Sunan Ambu itself comes from the Sundanese language *Susuhunan Ambu*, *Susuhunan* is "someone who is glorified", while *ambu* means "mother".

So it can be interpreted as "a glorified Mother", "Queen Mother" or "Mother Goddess", which in Sundanese mythology means "mother" who cares for the motherland and the environment that must be glorified. The name Sunan



BALI TRUE BACK HISTORY

Ambu can be found in folklore such as "Lutung Kasarung" and "Mundinglaya Dikusumah", which explains that the lord of heaven is a woman who has the name Sunan Ambu.

It is true that women who are the rulers of heaven are women may be a manifestation of the original beliefs of Sunda Buhun before the inclusion of patriarchal religions such as Hinduism.

Even at this time in Sundanese land, Sunan Ambu still has a place in the hearts of Sundanese people. He has his own territory that is different from human and dewadewi dwellings, namely Central Padang (heaven) where he rules over the pohaci (angels) and bujangga (bidadara).

In West Java around Garut, there is an area that still maintains its traditional customs, namely Kampung Naga. The ceremonies that are always carried out by the people of Kampung Naga are the Seclusion Ceremony. not culture that came from outside the archipelago.

The Seclusion Ceremony is carried out by the people of Kampung Naga on Tuesday, Wednesday, and Saturday. This ceremony according to the view of the people of Kampung Naga is very important and must be carried out, without exception, both men and women. By

Therefore, if there is a ceremony, it will be withdrawn or the time will be expedited.

The implementation of the seclusion ceremony is left to each person, because basically it is an attempt to avoid talking about everything related to customs.

Seeing the compliance of the Naga residents to customary rules, in addition to respecting their ancestors, it is also to maintain the mandate and will that if violated is feared to be disastrous.

Cangkuang Temple is an ancient sacred building of the original culture of the archipelago found in Kampung Pulo, Cangkuang region, Leles District, Garut, West Java

Cangkuang Temple is located on a small island whose shape extends from west to east with an area of 16.5 ha. This small island is located in the middle of Cangkuang Lake

This temple stands on a rectangular land measuring 4.7 x 4.7 m with a height of 30 cm. The foot of the building which supports the padma seams, kumuda seams, and pasagi seams is 4.5 x 4.5 m in size with a height of 1.37 m. On the east side there is a viewer where the stairs go up which are 1.5 m long and 1.26 m.

The body of the temple is in the form of a square 4.22 x 4.22 m with a height of 2.49 m. On the north side there is an entrance measuring 1.56 m (height) x 0.6 m (width). The top of the temple has two levels: a rectangle measuring 3.8 x 3.8 m with a height of 1.56 m and 2.74 x 2.74 m which is 1.1 m high.

Inside there is a room measuring 2.18 x 2.24 m whose height is 2.55 m. Basically there is a basin measuring 0.4 x 0.4 m which is 7 m deep. Among the remnants of the temple building, statues with cross-legged positions were found on a double padmasana.

BALI TRUE BACK HISTORY

The left leg is crossed flat with the base facing inside the right thigh. Right foot facing down on the pedestal. In front of the left foot is the head



cow (nandi) whose ears are pointing forward. With the existence of this head nandi, experts consider that this is a statue of Shiva.

His hands looked up on his thighs. On his body there are belly trimmer, chest trimmer and ear trimmer. The situation of this statue has been damaged, his face flat, parts of his hands to his wrists are gone. Face width 8 cm, shoulder width 18 cm, waist width 9 cm,

padmasana 38 cm (height 14 cm), plinth 37 cm

& 45 cm (height 6 cm and 19 cm), height 41 cm.

Cangkuang is evidence of the original teachings of the Archipelago which worship Brahmins, Vishnu and Shiva, These are not Hindu teachings but teachings that underlie Hindu Buddhist and Jainime teachings in India and even

BALI TRUE BACK HISTORY

teachings that underlie the understanding of the worship of the Sun around the world.

Historical Facts The Origins of Sundanese People Are Ethnic Entrants

On the Asian mainland, roughly between the Hindikusj Mountains and the Himalayas there is a plateau called Iran-venj, the population of which is called the Aryans. They consider that his homeland is called the Garden of Heaven, because of its proximity to the supernatural.

However, they got word in Uganya, that one day the Iranian Venj would be destroyed, so that the Aryans spread to various regions. One of the Aryans led by the Achaemenide people called themselves the Parsa people and was eventually called the Persians and built the Persi-Polis city.

The Achaemenide leader was Kurush (the Greeks called Cyrus). In the course of its history, they helped the Medes who were attacked by the Darius people. Even the Darius, led by Alexander Macedonia, eventually attacked Persi.

And inseparable from it the Persians, in the Islamic era was attacked and conquered. Similarly, by Gengis Khan of the Mongols, and in the end was also attacked by the Tartars who were headed by Timur-Leng. The range of history of the Persians made them realize their original name, Iran (from Iran-Venj).

A group of Aryans going south? in Sundanese land, precisely in Pelabuhanratu (now). ? The migrants were greeted with a friendly and cultural acculturation occurs between them, migrants and natives (Sundanese) respect each other.

This cultural acculturation process can be seen in the religious system that is applied, newcomers succumbing to the circumstances, situations and existing

BALI TRUE BACK HISTORY

arrangements. Batara Tunggal or Hyang Batara as the center of the 'worshippers' of Sundanese still occupy the highest place, while the gods who become

"Offerings" of immigrants are placed underneath.

This can be seen in the stratification of the system of 'offerings' in the Baduy area, it is said that Batara Tunggal or Sang Rama has seven sons of keresa, five of whom are Hindu, namely: Batara Guru in Jampang, Batara Iswara (Siwa), Batara Wisnu , Batara Brahma, Batara Kala, Maharava Batara (eventually became Guriang Sakti and transformed into the Manarah or Ciung Manara), Batara Patanjala (considered to be the embryo of Sundanese Baduy). This acculturation is not only in the cultural sphere, but in marriage.

Far away, in the Pacific there, the Mauri nation was seen typologically, they were yellow-skinned (brown), their posture was almost the same as the Sundanese. Names or terms used, such as Dr. Winata (around the 60s was the head of the Museum in Auckland).

This name is not read Winetou or Winoto but Winata. It was he who provided the assumption and theory that the Mauri came from Pelabuhanratu. Even more strange is that in New Zealand there are no wild animals, especially with tigers

BALI TRUE BACK HISTORY

—Maung||, but ||sima|| maung is used as a symbol so that their enemies are afraid.

Indeed there is not much to explain that the Indonesians (Sundanese) who came to this island, unless implied in Encyclopedia Americana Vol 22 Page 335. Our nation besides carrying a higher order of subita, habits of mutual cooperation, weaving techniques, also brings writing culture which later became Kohao Rongo-rongo? its function is as a "mnemo-technique" (donkey bridge) to remember so that no temple is missed.



Trappenpyramide, which is a neighboring pyramid

In West Java (Tatar Sunda), this neighboring limas used to function as a place of worship as well as for Pangawinan (Baduy) people and for Karawang people who still hold firmly in the custom of tatali karuhun may not build a lilimasan suhunan house. For the people of Central Java, according to Dr. H.J De Graaf

BALI TRUE BACK HISTORY

Unnhunnebedden|| with the existence of temples which are already very thickly mixed, so that the identity of Central Java is no longer visible. While the temples in East Java, their forms are still evident in their authenticity, because the external culture patches are only as accessories. What's even clearer is in Bali, because its authenticity is very subtle.

Returning to the Polynesian region, ancient buildings of —trappenpyramide|| are scattered on the island of Paska to South America, namely in Peru. What does it have to do with Sunda?

One of Kontiki's expeditions - Dr. Heyerdahl, proves and raises his theory that the foregoing is a cultural product of a white man with red skin. Although this theory is widely refuted by other experts, but we can draw an assumption that this red-skinned white man is a lost human Atlantis.

Proof of Kontiki's expedition - Dr. Heyerdahl is now more revealed that has a point. So if you look at history that the descendants of the Sunda Tatars crossing to Polynesia are the people of Atlantis - which indeed we always hide in the form of symbols - cultural expansion from the Sunda Tatars to the Polynesian region, that is, with the entourage from Palabuhanratu, the truth can be proven- his.! Like the description of the true Sundanese migrants or the true center of Atlantis Parahiangan

BALI TRUE BACK HISTORY



Kejawen

Kejawen (Javanese Kejawèn) is a belief that is espoused mainly on the island of Java by Javanese and other ethnic groups who settled in Java. Kejawen is essentially a philosophy in which its existence has existed since Javanese (Javanese: Wong Jawa Krama: Tiyang Jawi exists).

This can be seen from the teachings that are universal and always adhere to side by side with the religion that was followed in his day. The ancient books and manuscripts of Kejawen do not affirm their teachings as a religion even though they have practices. Kejawen also cannot be separated from the religion that is adhered to because the philosophy of Kejawen is based on the religious teachings of the Javanese philosophers.

BALI TRUE BACK HISTORY

Javanese people have always recognized the unity of God so that it becomes the core of Kejawen teachings, namely directing human beings: Sangkan Paraning Dumadhi ("Where the servants of God come from and returning") and form a human in a word with God: Manunggaling Kawula lan Gusthi ("The unity of servants) and God ").

From that oneness, the teachings of Kejawen have the following mission:

1. Mamayu Hayuning Pribadhi (as a blessing for self)
2. Mamayu Hayuning Kaluwarga (as a blessing for the family)
3. Mamayu Hayuning Sasama (as a mercy to our fellow humans)
4. Mamayu Hayuning Bhuwana (as a mercy to the universe)

in contrast to the abangan, the Javanese people are relatively obedient to their religion, away from the prohibition of their religion and carrying out their religious orders but still

maintain his identity as a native, because the teachings of the philosophy of kejawen indeed encourage to obey his god. so it is not surprising that there are many schools of kejawen philosophy according to their religious beliefs such as: Islam Kejawen, Hindu Kejawen, Christian Kejawen, Buddhist Kejawen, Kejawen Kapitayan (Beliefs) by continuing to carry out their customs and culture that do not conflict with their religion.

The word "**Javanese**" comes from the word "Javanese", which means in Indonesian is "everything related to Javanese customs and beliefs (Javanese)".

BALI TRUE BACK HISTORY

The name "kejawen" is general, usually because the language of worship uses Javanese.

In a general context, Kejawen as a philosophy which has certain teachings, especially in establishing Tata Krama (noble living rules), Kejawen as a religion was developed by followers of the Kapitayan Religion so it is very unwise to use the name Kejawen as a religion in which all religions are adhered to. by Javanese people have a thick Javanese nature.

Kejawen in public opinion contains the arts, culture, traditions, rituals, attitudes and philosophies of the Javanese people. Kejawen also has a spiritualistic or spiritualistic meaning of Javanese, if the main Javanese spiritual behavior is Pasa (Fasting) and Tapa (Recitation).

Followers of kejawen teachings do not usually consider their teachings to be religion in terms of monotheistic religions, such as Islam or Christianity, but rather see them as a set of perspectives and values coupled with a number of practices (similar to "worship").

The position of contemplation Ritual by sitting cross-legged is a ritual procession that has existed since before in Java, this form of position is found in Borobudur, this form is not describing the Buddha Gautama or not Buddha, this contemplation which in earlier times spread to Indian soil then by Rsi Mahavira to make Jainism beliefs and by Rsi Buddha Gautama into Buddhist teachings.

Kejawen teachings are usually not fixed by strict rules and emphasize the concept of "balance". The nature of Kejawen has similarities with

BALI TRUE BACK HISTORY

Confucianism (not in the context of the teachings). Kejawen adherents almost never hold activities to expand the teachings, but do regular training.

Symbols of "behavior" in the form of indigenous Javanese traditional instruments, such as keris, puppets, reading spells, the use of certain flowers that have symbolic meaning, and so on. The symbols reveal the authority (magical authority) so that many people (including the followers of the Javanese people themselves) easily exploit the Javanese culture with occult practices and shamanism, even though it never existed in the teachings of Javanese philosophy.

Kejawen teachings vary, and a number of schools can adopt the teachings of immigrants, both Hindu, Buddhist, Muslim, and Christian. The phenomenon of syncretism itself is seen not something strange because it is considered to enrich the perspective of the challenges of changing times.

Important days, Sultan Agung of Mataram is considered as the laying philosopher of the Muslim Kejawen foundation which then greatly influences important ceremonies, especially the most visible is the calendar in determining important days. The important days of kejawen cannot be separated from "Birth - Marriage - Death"

(death), all of which are life in Javanese tradition.

The Javanese will get names on these three events, namely the name at birth, name at marriage, name at death (name of death by adding "bin" / "bint" Important days of parents' names behind birth names).

BALI TRUE BACK HISTORY

All important days are determined according to the Javanese calendar which has Primbon as rules in determining important days and procedures. The following are important days in Kejawen:

1. Suran (New Year 1 Sura).
2. Sepasar (birth ceremony) and Aqiqah for Muslims.
3. Mantennan (Marriage with all the ceremony).
4. Death (Death Ceremony) - Sending Prayer (Kanduri, Wirid, Ngaji) 7 Days, 40 Days, 100 Days, 1000 Days, 3000 Days.
5. Megeng Pasa - 28th and 29th
6. Month of Ruwah (Month of Spirits) Used to send prayers to those who have passed away (departed) first, as well as Munjung time (sending full meals of rice and side dishes to people who are elder in the family) to tie the relationship.
7. Megeng Sawal - 29th and 30th of the Pasa Month Used to send the Du'a to the departed (departed) first, also the Munjung time (send a complete meal of rice and side dishes to the elder in the family) to tie the friendship to those who there is no chance at Megeng Pasa.
8. Riadi Kupat (Feast of Kupat) -Date 3, 4 and 5 Month Sawal (For parents who abandoned their children before marriage). Because the philosophy of Javanese religion is also religious,
9. religious holidays are also important days of kejawen. The following are some additional important days for Muslim kejawen:

1. Eid al-Fitr

BALI TRUE BACK HISTORY



2. Eid al-Adha.

3. Friday.

4. Muludan (Maulid Kanjeng Nabi Muhammad, S.A.W.)

5. Sekaten (Syahadatain) The followers of kejawen really like fasting in the teachings of Islam because they are considered the same as the teachings of their ancestors in addition to tafakur which is considered to be the same as asceticism.

1. Pasa Weton - fasting on the day of his birth according to the Javanese calendar.

BALI TRUE BACK HISTORY

2. Pasa Sekeman - Fasting on Monday and Thursday.
3. Pasa Wulan - Fasting on each of the 13th, 14th, and 15th of each Javanese calendar month.
4. Pasa Dawud - Fasting alternately, day-to-day fasting is not.
5. Pasa Ruwah - Fasting on the moon days of Ruwah (Moon of Spirits).
6. Pasa Sawal - Fasting for six days in the month of Sawal except the 1st of Sawal.
7. Pasa Apit Kayu - Fasting the first 10 days of the 12th month of the Javanese calendar.
8. Pasa Sura - Fasting on the 9th and 10th of the month of Sura.

In addition to fasting above kejawen also has fasting usually to describe kezuhudan (sincerity) in achieving desires, the types of fasting are as follows:

1. Pasa Mutih - fasting is done by only eating white rice, without salt and side dishes or snacks and other things, and also drinking water.
2. Patiasa Pasa - fasting must not eat, drink and sleep and may only be in a room without being illuminated by lights.
3. Pasa Ngebleng - fasting must not eat and drink, may not leave the room, may go out simply but only defecate and may sleep but only briefly.
4. Pasa Ngalong - fasting does not eat and drink but can sleep only briefly and may go.

BALI TRUE BACK HISTORY

5. Pasa Ngrowot - fasting that cannot eat rice and can only eat fruits or vegetables

Kejawen does not have the Scriptures, but Javanese have a coded language which is symbolized and implied in all walks of life and believes the teachings of Kejawen are contained in them without undergoing the slightest change because of having a standard (strict guarded rules), all of which are implied to form the main practice is Tata Krama (Rule of the Noble Life) to form Javanese people who are only honored (having good character), these things especially many books and main texts are contained in the following writings:

1. Kakawin (Ancient Literature) - an ancient (old) literary literary book containing advice (advice) in the form of teachings implicit in the travel story of 5 books, written using Old Javanese Script and Old Javanese

2. Babad (History) - is a book that tells the history of the archipelago numbering more than 15 books, written using the Old Javanese Script and the Old Javanese Language and the Javanese Script and the Javanese Fiber Fiber (New Literature) - is a new metrum literary book (new) contains advice (advice) in the form of teachings implicit in the travel story consisting of more than 82 books, written using Javanese script and Javanese some written using Pegon letters

3. Suluk (Sepiritual Way) - is a book of procedures for taking the supernatural path to form a noble, trusted person who is believed to have experienced perfection.

supernatural, amounting to more than 35 books, written using Javanese script and some Javanese written using Pegon letters

BALI TRUE BACK HISTORY

4. Song (Prayers) - a collection of prayers or mantras that are read in a distinctive tone, just as other prayers addressed to God for adherents who each amounted to 7 books , written using Javanese script and Javanese language

5. Primbon (Predictions) - in the form of a book to read the signs of the universe to predict events. written using Javanese script and Javanese



language

BALI TRUE BACK HISTORY

6. Piwulang Kautaman (Main Doctrine) - in the form of a book consisting of Pituduh (Command) and Wewaler (Prohibition) to form a hanjawani person, written using Javanese Script and Javanese Language The texts above cover all joints of Javanese life from birth to birth death, from ancient food recipes to asmaragama (kamasutra), and there are thousands of other manuscripts that imply the above main books in written form, usually in the form of doctrine of advice, philosophy, kaweruh (knowledge), and so on.

Several Javanese schools There are hundreds of Javanese schools with different emphases of teaching. Some are clearly syncretic, others are reactive to certain religious teachings. But usually the teachings of many members emphasize more on how to achieve life balance and do not forbid their members from practicing certain (other) religious teachings.

Several schools with large members: Padepokan Cakrakembang Sumarah Purbo Budi Dharma Maneges Reactive streams such as those that follow the teachings of Sabdopalon who want to return Javanese religion back to Buda Religion which is considered to be the original religion according to Sabdapalon, or the followers of Shaykh Siti Jenar's teachings which are teachings / Islamic streams that have been set astray by Wali Sanga.

Kapitayan religion is a religion that worships the supreme deity "Sang Hyang Taya", where in Old Javanese, Ancient Sundanese and Ancient Malay the word "Taya" means Empty, Nothing, Empty, Suwung, Awang-uwung. Agus Sunyoto in the video uploaded by Izza Muttaqin Zen on October 1, 2013 said that the meaning of Sang Hyang Taya is that it cannot be defined.

BALI TRUE BACK HISTORY

"Because of that the Javanese give meaning to Sang Hyang Taya as" kinaya why "which means it can not be done. Thinking you can't, approaching with your five senses can't, and you can't do anything," Agus Sunyoto said.

BALI TRUE BACK HISTORY



According to him in Kapitayan religion there is one principle of explanation that Sang Hyang Taya, who was absolutely undefined, appeared in a recognizable personal form, called "TU".

"This means in ancient language a thread, which is known to have a divine element that has two properties," he said. According to him, if Sang Hyang Taya was not known, "TU" was already known, by knowing, that is, through having two qualities. Good traits and bad

traits. "Good" is called God, and "Good" is called Ghost.

BALI TRUE BACK HISTORY

Because of this people in the archipelago, continued Agus Sunyoto, had an assumption in the same subconscious in understanding God that must be related to good things, and in understanding everything that was not good was associated with ghosts.

But the existence of this ghost is still abstract, it is unknown where it is.

This "TU" power appears in places called bernamatu||. Therefore there is a place called ||batu||, there is a place called ||tugu||, there is a place called -stump||. in places where there is —TU|| there is divine magical power.

To reach "TU" earlier, one must go through the means of places that have supernatural powers, namely through the means of stone, monument, stump, tuban, cone and so on. That's where people make offerings to "TU" through the means of these objects.

Then develop through offerings in approaching the "TU". "The offer is called" Tumpeng, or later referred to as ambeng, "said Agus Sunyoto. Tumpeng, according to Agus Sunyoto, is presented along with roasted cut chicken which is named supporting chicken.

Then there is a place made of bamboo baskets as a place for flowers which are called tumbung. The objects are made offerings in places such as, stone, monument, in front of a spring or tuban. "This is what Dutch people called ancient offerings,"

Ambeng rice comes from cone, as offerings to God in the sacred places. long time ago, until the mention of angkapun has a sacredness. The number uses

the words "Tu". Nusantara society has a sacred number, only number one and number 7

The Tengger tribe

The tribe that lives around the Bromo-Tengger-Semeru mountainous region, East Java, Indonesia. The Tengger tribe inhabits parts of Pasuruan Regency, Lumajang Regency, Probolinggo Regency, and Malang Regency.

The Tengger tribe is a Javanese sub-tribe.

The name Tengger is derived from the legend of Rara Anteng and Jaka Seger, which is believed to be the origin of the name Tengger, namely "Teng" ending in the name Rara An- "teng" and "ger" ending in the name of Jaka Se- "ger". The feeling as one brother and one descendant of Rara Anteng-Jaka Seger is what caused the Tengger tribe not to apply the caste system in their daily lives.

Not implementing the caste system by the Tengger tribe proves the influence of Hinduism in India which never came to Tengger, the Tengger people were not Hindu, the original tengger teachings of the archipelago became Hindu after 1954.

For the Tengger tribe, Mount Bromo or Mount Brahma is believed to be a sacred mountain. Once a year the Tengger people hold a Yadnya Kasada or Kasodo ceremony.

This ceremony took place in a temple under the foot of Mount Bromo north of Pura Luhur Poten Bromo and continued to the top of Mount Bromo. The

BALI TRUE BACK HISTORY

Cultural Ceremony is held at midnight to early morning every full moon around the 14th or 15th in the Kasodo (tenth) according to the Javanese calendar. Other traditional ceremonies practiced by the Tengger people are unan-unan, leliwet, entas-entas, etc.

Kasada

Yadya Kasada is a day of ceremonies in the form of offerings to Sang Hyang Widhi. Every month Kasada 14th day of the Javanese calendar is held an offering ceremony or offering for Sang Hyang Widhi and the ancestors, the story of Rara Anteng (Princess of Raja Majapahit) and Jaka Seger (Putra Brahmin) "the origin of the Tengger tribe is taken from their last names", the pair of Rara Anteng and Jaka Seger built a settlement and then ruled in the Tengger region as Purbowasesa Mangkurat Ing Tengger, which means "The Ruler of a Tengger who is Budiman".

They were not blessed with children so they did a meditation or an asceticism to Sang Hyang Widhi, suddenly there was a magical voice saying that their meditation would be granted but with the condition that if they had obtained offspring, the youngest child must be sacrificed to the crater of Mount Bromo.

The couple Roro Anteng and Jaka Seger agreed and then they found 25 sons and daughters, but the instincts of parents still could not bear to lose their children.

BALI TRUE BACK HISTORY

In short said the couple Rara Anteng and Jaka Seger broke their promises, Dewa became angry by threatening to inflict disaster, then there was a tempest to be pitch black crater of Mount Bromo spouting fire.

Kesuma, his youngest son vanished from the atmosphere of the Kasada Ceremony on Mount Bromo, his eyes caught in the fire and entered the crater of Bromo, together with Kesuma's disappearance, a magical voice sounded, "My beloved brothers and sisters, I have been sacrificed by our parents and Sang Hyang Widhi saved all of you.

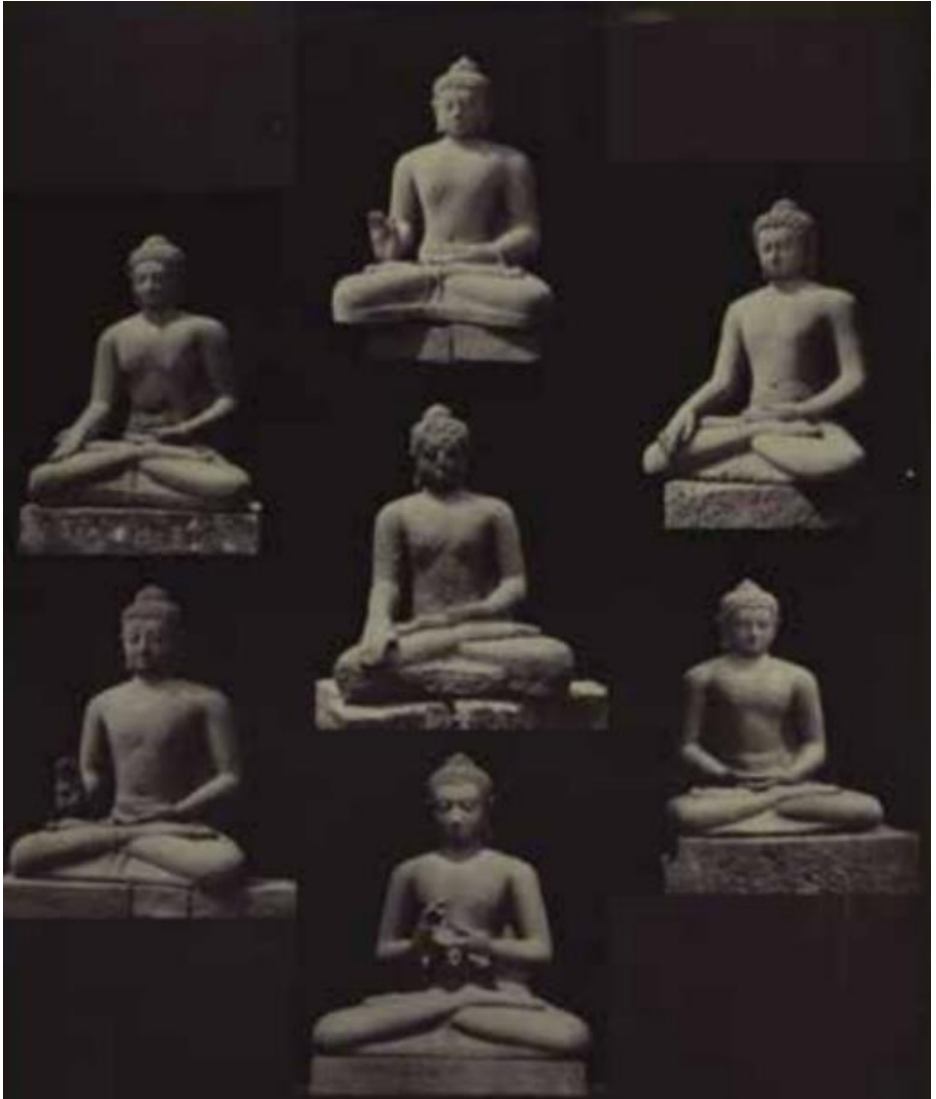
Live peacefully and peacefully, worship Sang Hyang Widhi. I remind you that every month Kasada on the 14th day offers offerings to Sang Hyang Widhi in the crater of Mount Bromo ".

This habit is followed from generation to generation by the Tengger people and every year a Kasada ceremony is held at the Poten of the sea of sand and the crater of Mount Bromo.

As followers of the religion in Tengger, the Tengger tribe is not like Hindus in general, when worshiping takes place in the punden, danyang and poten. Poten is a plot of land in a sea of sand as a place for Kasada ceremonies.

As a place of worship for the people of Tengger, Poten consists of several buildings arranged in a composition of composition in the yard which is divided into three mandalas / zones.

BALI TRUE BACK HISTORY



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Ponten

1. First.

Main Mandala is also called innards which is a place of worship worship. The Mandala itself consists of Padma functioning as a place of worship of God Almighty.

Padma is similar in shape to a temple that was developed complete with pepalihan, does not use a roof consisting of a leg called tepas, body / head and head. The Luhur Poten Temple at the foot of Mount Bromo is called sari, complete with Bedawang, Nala, Garuda and Goose.

Bedawang Nala depicts a giant tortoise supporting the padmasana, twisted by one or two dragons, eagles and geese flying behind the lotus body, each according to mythology, illustrates the majesty of the form and function of the padmasana.

The Sekepat building (four pillars) or larger is located on the side facing the worship building / padmasana, facing east or in accordance with the orientation of the worship building and is open on all four sides. Its function is to present a ceremony or a series of ceremonial activities.

Bale Pawedan and the shaman's place when worshipping. Kori Agung Candi Bentar, the shape is similar to the head pillar using a crown of a quadrangle or multilevel multi-faceted structure with rectangular rectangular buildings or many sides with sides around the depa alit, depa madya or depa agung. The height of the building can range as big or as high as a monument to about 100

meters also allows it to be made higher by taking into account the beauty of the proportions of the temple.

2. Second.

The Middle Mandala is also called the middle jaba, the place for preparation and accompaniment of the ceremony consists of Kori Agung Candi Bentar, the shape is similar to a monument, the head uses a rectangular crown or multilevel multi-faceted structure with a square, rectangular or rectangular building with side- side of around one fathom alit, fathom intermediate, fathom great.

Bale Kentongan, called the kul-kul bale, is located in the front corner of the temple grounds, the shape of the tepas, batur, sari and the roof covering the kulkul / kentongan room. Its function is to place the kul-kul which is sounded at the beginning, end and certain times of a series of ceremonies.

Bale Bengong, also called the holy pewarengan, is located between middle jaba / middle mandala, nala mandala / side jaba. The shape of the building is rectangular or extends in rows of poles or two or a lot of building area for the kitchen. Its function is to prepare the ceremonial requirements that need to be prepared at the temple which is generally far from the village where the settlement is.

3. Third.

Mandala Nista is also called Jaba Sisi, which is a transitional place from the outside to the temple which consists of the temple building Bentar / other supporting buildings. The temple yard is bordered by a barrier wall of the

BALI TRUE BACK HISTORY

entrance gate in front or in the middle / side of the temple using the temple briefly and the entrance to the main innards using Kori Agung.

The temple wall of Bentar and Kori Agung temple there are various forms of variations and creations in accordance with the beauty of the architecture. Temple buildings in general

she is a symbol for rice, she is also seen as the mother of life. Often he is associated with rice plants and rice snakes.

Dewi Sri has always been portrayed as a beautiful, slender but plump, full-bodied young girl, with a typical face of the native beauty of the Archipelago. Realizing women at the peak age of beauty, womanhood, and fertility.

Javanese noble culture with high aesthetic taste depicts Goddess Sri as depictions of goddess and noble princess in wayang. A white face with thin eyes staring down with an elegant and calm expression. Similar to the depiction of the beauty of the goddess Sprott from the story of the Ramayana.

His partner, Sedhana is also depicted with a good appearance like Rama. The loro blonyo statue (meaning: "two pedestal or base") depicting a pair of men and women, also likened to a pair of Goddess Sri and Sedhana.

Dewi Sri remains respected and glorified by Javanese, Sundanese and Balinese. Even so many versions of similar myths about the goddess of fertility are also known by other ethnic groups in Indonesia. Although now most Indonesians are Muslims.

Local beliefs such as Kejawen and Sunda Wiwitan remain firmly rooted and glorification of Dewi Sri continues to coincide with Hindu, Buddhist, Islamic and

BALI TRUE BACK HISTORY

Christian influences. Some of the kraton in Indonesia, such as the kraton in Cirebon, Ubud, Surakarta, and Yogyakarta continue to civilize this tradition. As an example of a salvation ceremony or a thanksgiving harvest in Java called Sekaten or Grebeg Mulud which also coincides with the celebration of the Birthday of the Prophet Muhammad.

A small temple offering to Dewi Sri was built in the middle of rice fields, Karangtengah, Central Java.

Traditional Javanese people, especially those who practice the Kejawen teachings, have a special place in the middle of their house for Dewi Sri called Pasrean (Dewi's place Sri) to gain prosperity. This special place is decorated with carvings of snakes and statues of Loro Blonyo, sometimes complete with agricultural equipment such as small ani or sickle and a pinch of rice.

Often also given a small offering to offerings to Dewi Sri. The loro blonyo statue is considered as the embodiment of Sri and Sedhana, or Kamaratih and Kamajaya, all of which are symbols of prosperity and happiness of the household, as well as the harmony of marital relations.

In the farming community in rural Java, there is a tradition that prohibits harassing and driving out snakes that enter the house. In fact the snake was given an offering and respected until the snake left on its own, this tradition considers the snake a good sign that the next harvest will succeed in abundance. At the slametan ceremony planting rice also involved a shaman who surrounded the village with a dagger with a magical power to bless the rice seeds to be planted.

BALI TRUE BACK HISTORY



BALI TRUE BACK HISTORY

dedicated to Dewi Sri. For example the Seren Taun ceremony which is held every year by the Baduy community, Ciptagelar Kasepuhan Banten Kidul, Kampung Naga, Cigugur, Kuningan, and various other traditional Sundanese communities.

This tradition has been traced since the days of the ancient Sundanese kingdom. The ceremony was held to bless the rice seeds to be planted and the rice to be harvested. At this celebration Sundanese people sing a number of rhymes or hymns like Pangemat and Angin-angin. The hymn is intended to invite Dewi Sri to come down to earth and bless the rice seeds, so that the farmers are healthy, and as a ceremony of mowing or repelling; to ward off bad luck or bad luck that might befall the farmers.

At the time of harvesting even Sundanese traditional society may not use sickles or machetes to harvest rice, they must use ani-ani or crab, a small knife that can be hidden in the palm of the hand. Sundanese people believe that Goddess Sri Pohaci who is soft-spirited and gentle will be afraid to see

large sharp weapons such as sickle or machete. In addition there is a belief that the rice to be harvested, which is also the embodiment of the goddess, must be treated with respect and gentleness one by one, should not be cut down just like that.

The farming community in Bali usually provides a small temple in the rice fields to glorify Dewi Sri. These small temples are often given offerings as offerings so that Goddess Sri is willing to protect their rice fields and bless their abundant prosperity and harvest. In the Hindu Dharma belief system, Dewi Sri is considered as an embodiment or combination of several Hindu goddesses

such as Lakshmi, Dewi and Shri In Bali. This goddess is considered as a goddess of rice, fertility, guarantor of harvest success, and prosperity and family protection.

28.Dewi Sri in Buddhism

Dewi Sri is thought to be a remnant of the beliefs of Indonesian people in ancient times who were able to withstand social and religious change. The worship of Dewi Sri is thought to have come from the worship of Bhagawati Tara Dewi by farmers. In one of its forms, Bhagawati Tara manifests as Vasundhari or Vasundharini. He is depicted as being yellow while holding a sprig of yellowing rice.

In Indonesian the term Sri is also used as a clothing word to refer to people who are respected, for example: Sri Baduga Maharaja, Sri Paduka Raja, Sri Ratu, Sri Pope, Sri Krishna, Sri Rama and others.

Tantu Performances

Tantu Pagelaran or Tangtu Panggelaran is an ancient Javanese book of Kawi originating from the Majapahit period around the 15th century. This book tells about the myth of the origin of the island of Java.

In this book, it is told that Batara Guru (Shiva) commands the god Brahma and Wishnu to fill the island of Java with humans. Because the island of Java at that time

BALI TRUE BACK HISTORY

still floating in the vast ocean, oscillating, and constantly shaking, the gods decided to nail down the island of Java by moving Mount Mahameru in India to the top of Java.

Lord Vishnu was transformed into a giant turtle carrying the mountain on his back, while Lord Brahma was transformed into a giant snake that twisted his body on the mountain and tortoise's body so that the mountain could be transported safely.

The gods placed the mountain above the first part of the island they encountered, namely in the western part of Java. But the weight of the mountain caused the eastern tip of the island to rise.

Then they moved it to the eastern part of Java. When Mount Meru was brought to the east, scattered mountain fragments created mountain ranges on the island of Java that extended from west to east. However, when the peak of Meru was moved to the east, the island of Java was still tilted, so the gods decided to cut off part of the mountain and place it in the northwest.

This fragment formed Mount Pawitra, now known as Mount Penanggungan, and the main part of Mount Meru, where Shiva lived, is now known as Mount Semeru.

When Sang Hyang Shiwa came to Java, he saw many Jawawut trees, so the island was called Java. Vishnu later became the first king to rule on the island of Java under the name Kandiawan. He governs government, society and religion.

BALI TRUE BACK HISTORY

The mountainous islands of Java and Bali are in accordance with Hindu mythology. In Hinduism there is a belief about Mount Meru or Mahameru which is considered as a place where the gods reside and as a means of connecting between the earth (humans) and heaven.

Many Javanese and Balinese people still consider the mountain as a residence of the Gods, Hyang, and spirits. Besides the legend that mentions the island



of Java which is sometimes shaken is considered as a traditional perspective to explain the phenomenon of earthquakes.

29.Wayang Asli Nusantara

Regarding the origin of this puppet, in the world there are two opinions. First, the opinion that puppets originated and was first born in Java, precisely in East Java. This opinion is not only adopted and expressed by researchers and

BALI TRUE BACK HISTORY

experts of the Indonesian nation, it is also the result of research by Western scholars. Among Western scholars who belong to this group, are Hazeau, Brandes, Kats, Rentse, and Kruyt.

Their reasons are quite strong. Among other things, that the puppet art is still very closely related to the socio-cultural and religious conditions of the Indonesian people, especially the Javanese. Panakawan, the most important figure in wayang, namely Semar, Gareng, Petruk, Bagong, only exists in Indonesian wayang, and not in other countries. In addition, the names and technical terms of puppetry, all come from Javanese (Old), and not other languages.

Meanwhile, the second opinion suspects that wayang came from India, which was brought along with Hinduism to Indonesia. They include Pischel, Hidding, Chrome, Poensen, Goslings, and Rassers. Most of these second groups are British scholars, European countries who had colonized India.

However, since the 1950s, puppet books seemed to have agreed that wayang originated from Java Island, and was not imported at all from other countries.

There needs to be clarification here about the assumptions circulating so far, that the Wayang with Ramayan and Mahabaratha stories are from India. That is not right.

The Ramayana and Mahabartha stories are real stories and events that occurred in the land of the archipelago. We can see from all that is in Relief in Prambanan, while PUNAKAWAN is a character that already exists in the wayang story.

BALI TRUE BACK HISTORY

So it's wrong if you still think that Punakawan is a story that is not original even impressed by the story that is inserted from the original text, No and Not.

Punakawan consisting of Semar, Petruk, Bagong and Gareng is the original story of the archipelago which came before the story that India made, while the story of Ramayan and Mahabartha is a story that originated from the land of Java developed by India. Not reversed.

Note the reliefs depicted in the ancient building Sukuh.

30.Candi Sukuh Evidence that the puppet is not from India

Sukuh Temple is a Hindu temple complex which is administratively located in the Berjo Village area, Ngargoyoso District, Karanganyar Regency, Central Java. This temple is found object of the phallus and yoni idol.

On the first terrace there is a main gate. In this gate there is a memet sengkala in Javanese which reads the blind gate aban wong ("giant gate to prey on humans"), on the other side there is also a relief of memet sengkala in the form of a turbaned elephant that bites the snake's tail.

This is considered to symbolize the sound of the blind gate of anahut oxtail ("giant gate biting the tail"), the gate on the second terrace has been damaged. On the right and left side of the gate, there is a statue of a doorman or dwarapala which is usually there, but in a damaged condition and its shape is no longer clear.

BALI TRUE BACK HISTORY

The gate is no longer roofed and there are not many statues on this terrace. In this gate there is a candrasangkala in Javanese which reads elephant wiku anahut oxtail which means "Pastor's face biting his tail" in Indonesian.

Right above the main temple in the middle there is a square, then on the left side of the main temple

there is a series of panels with reliefs that tell the main mythology of the Sukuh Temple, Kidung Sudamala.

First panel

On the left the Sahadewa or Sadewa, Nakula's twin brother and is the youngest of the Five Pandavas. Both are the sons of Prabu Pandu from Dewi Madrim, his second wife. Madrim died when Nakula and Sadewa were small and both were cared for by Dewi Kunti, Pandu's main wife. Dewi Kunti then took care of them along with their three children from Pandu: Yudhistira, Bima



BALI TRUE BACK HISTORY

and Arjuna. This relief depicts Sadewa who is crouching and being followed by a clown or escort. Faced with Sadewa, a female figure, Dewi Durga, was also accompanied by a clown.

Second panel

In this second relief, the image of Goddess Durga has been carved into a relaxation (female giant) with a terrible face. Two terrible giants; Kalantaka and Kalañjaya accompanied Batari Durga who was angry and threatened to kill Sadewa. Kalantaka and Kalañjaya are incarnations of bidadara who are condemned for not respecting gods so they must be born as ugly-faced giants. Sadewa was tied to a tree and threatened with sword because he did not want to free Durga. Behind him, Semar was seen among other things. Visible form of a ghost that hovers and in the tree on the right there are two owls. This horrifying painting seems to be a painting in the forest of Setra Gandamayu (Gandamayit) where the gods were banished from heaven for violations.

Third panel

This section describes how Sadewa and his clown, Semar, confronted a blind hermit named Tambrapetra and his daughter Ni Padapa in the Prangalas retreat. Sadewa will cure him of his blindness.

Fourth panel

The scene in a beautiful park shows the Sadewa in a troupe with Tambrapetra and his daughter Ni Padapa and a clown in Prangalas Retreat. Tambrapetra thanked her and gave her daughter to Sadewa to marry.

Fifth panel

This panel depicts a scene of a power struggle between Bima and the two giants Kalantaka and Kalañjaya. Relief only shows one of the two giants. Bima with extraordinary strength is lifting the giant to be killed with his panic nails. An inscription with the Kawi script written in Old Javanese, reads off the rikang tirta book [r] sunya,

The statues of the Garuda

Then on the right side there are two statues of Garuda which are part of the search for tirta amerta (water of life) contained in the Adiparwa book, the first book of the Mahabharata. On the tail of the Garuda, there is an inscription (inlay writing) that reads lawase rajeg wesi duk pinerp kapeteg dene wong medang ki hempu rama karubuh alabuh geni harbut earth kacaritane babajang mara mari setra hanang tang bango according to Darmosoetopo (1984).

Then as part of the story of the search for amerta in this section there are also three turtle statues symbolizing the earth and the incarnation of Lord Vishnu. The shape of this tortoise resembles a table and there is a possibility it was designed as a place to put offerings. A pyramid with a clipped peak symbolizes Mount Mandaragiri whose peak was taken to stir up the ocean in search of amerta tirta.

Some other buildings and statues In addition to the main temple and statues of tortoises, garuda and reliefs, still found several animal sculptures in the form of wild boar (wild boar) and elephant in the pants. In ancient times knights and aristocrats endowed with elephants.

BALI TRUE BACK HISTORY

Then there is also a horseshoe-shaped building with two human figures in it, on the left and right facing each other. Some argue that this relief symbolizes a woman's womb and the left figure symbolizes evil and the right figure symbolizes virtue. But this is not very clear.

Then there is a small building in front of the main temple called the pewara temple. In the middle, this building has a hole and there is a small statue without a head. This statue is still saved by some circles because it is often given offerings.

Puppet culture is thought to have been born in Indonesia at least during the reign of King Airlangga, king Kahuripan (976 -1012), ie when the kingdom in East Java was prosperous. Literary works that are the material of wayang stories have been written by Indonesian poets, since the X century. Among other things, the literary texts of the Old Javanese Ramayana Book were written during the reign of king Dyah Balitung (989-910)

Furthermore, Javanese poets no longer only deemed Ramayana and Mahabarata into Old Javanese, but composed them and recounted them by incorporating Javanese philosophy into them. For example, the work of Empu Kanwa Arjunawiwaha Kakawin, which is a composition based on the Mahabarata Book. Another composition that is more obvious is the difference in the story of the Indonesian version, Baratayuda Kakawin by Empu Sedah and Empu Panuluh. This great work was done during the reign of King Jayabaya, king of Kediri (1130 - 1160).

BALI TRUE BACK HISTORY

Puppet as a performance and spectacle has started since the reign of King Airlangga. Some of the inscriptions made at that time included the words "mawa yang" and "*aringgit*", which meant to show wayang.

Art is a creation of all kinds of forms or objects which, because of the beauty of the sound / sound, people will be happy to see or hear it (Bali Museum, 1979: 1).

People who produce art are called artists. The style that appears in the creation of an artist is closely related to the world of culture that develops in his environment and art is able to develop well if an artist is able to fulfill the inner satisfaction of art lovers.

Art quality can describe the life level of a nation and through art can be known national personality. `

The function of art as a



BALI TRUE BACK HISTORY

communication tool is to strengthen beliefs, values, norms that bring society to the possibility of communicating with the highest essence in a more calm and precise manner (Daeng, 1992: 198).

The values contained in the performing arts in Bali are religious values, logical values, aesthetic values and ethical values (Atmaja, 1988: 25).

These values are processed by the creators of the performing arts to meet the needs of the Balinese community in the field of ceremonies, such as the Wayang Sapuleger performance which is religious, magical, and spiritual.

Art is the expression of human ideals, tastes and intentions so as to create a sense of beauty, pleasure and admiration. An artist has the ability to attract the attention of others by using his expertise in the arts.

The creativity of Balinese people in the field of art cannot be separated from culture. which breathes religion, because to worship God is dominated by art. Art is realized in the practice of religion in general as religious

supporting the religious spirit that can push the mind towards beauty, tranquility and ultimately towards holiness.

Aesthetics comes from the Greek word "*Aesthetically*" berarti which means feeling or sensitivity. Beauty is very closely related to tastes and feelings, but currently interpreted as all philosophical thoughts about "art" (Wadjiz Anwar, 1980: 9).

The aesthetic activities of the Balinese initially functioned to fulfill their needs in an effort to maintain harmony between humans and their God, humans and their environment, and humans with each other so as to create a balanced

BALI TRUE BACK HISTORY

welfare between spiritual material known as the Tri Hita Karana (Geriya, 1993: 93) .

On the basis of this concept, his creativity emerged in the field of art as a supporter of ceremonies, such as carving, manifested in making sculptures as worship, sound art manifested in songs called kekawin, percussion art as the Art Values and Hindu Religious Values accompanying ceremonies, art the performance with the performance of Wayang Gedog as accompanist

ceremonies and various kinds of ceremony equipment as a means of offering.

Aesthetic value or beauty is an embodiment of human mind, taste, and intention, so that it cannot be separated from his life. For the Balinese people, their aesthetic value is poured into activities to worship God, because it is made aware that everything obtained for life support is a gift of God and humans are given the ability to process the available natural elements, Arrangement of offer starting from reringgitan, woven, form of snacks fruits are arranged in such a way as to be presented as an expression of artistic taste.

Apart from offering offerings, various kinds of arts are also offered such as dance, percussion, traditional art and sound art. The Liang Gie, (1996: 43) quotes Beardsley's opinion which states that there are three elements of traits that make a work called aesthetic, that is first, Unity, namely a work that is well-structured or perfectly formed, secondly, complexity is a work

complicated and contains subtle differences, third, sincerity, is a work that has certain prominent qualities.

BALI TRUE BACK HISTORY

The **Wayang Gedog** performance in the ceremony of Bhuta Yad and the making of ceremonies, if required from the construction, contains these three elements, such as the Unity element, the making of offerings arranged in such a way as to be presented as one unit between various types of materials such as daundaunan, fruits, and various snacks arranged neatly, so that it is formed, and perfectly arranged. The complexity, making a set of ceremonial facilities is a very complicated work and arranging until the arrangement so that it is finished perfectly.



Seriousness, a thing that stands out in the implementation of the ceremony of Bhuta Yadnya and the means of the ceremony is the neatness and

BALI TRUE BACK HISTORY

uniqueness of the arrangement of the offerings, so that it becomes a unified form of khasa.

Every person has a sense of beauty towards something he sees, Nature with a variety of contents has a value of beauty depending on the way humans look at it and depending on the culture that is the creation, taste and intention of a society.

The taste of art possessed by the Balinese people is poured in various art forms as offerings and ceremonial tools as offerings to manifest their devotion to God (Raka, 1996: 104).

The Balinese in expressing their devotion to God will not be satisfied with prayers alone, without any form of devotion to express all their feelings (interview on 8 May 2001).

All the feelings of devotion are manifested in the form of offerings (offerings) whose material comes from nature, as a form of worship, so that abstract feelings and thoughts can be concreted.

The flow of naturalism holds that human ethical and aesthetic characteristics are rooted in natural phenomena so that humans can live cooperatively and happily (Rosda's Writer Team, 1995: 219-220).

The implementation of various ceremonies is a manifestation of a sense of art, so that each religious activity produces an art of its own that aims to entertain his worshipers in order to provide good salvation and spiritual birth. Art in terms of mythology was created by Lord Brahma who at one time was creating statues of women made of clay.

BALI TRUE BACK HISTORY

Because of his admiration for his creation, finally the statue was turned into an angel. On a day when the new sun appeared from the east upuk the angels flew over the sea while dancing so as to add to the admiration of Lord Brahma who then created various kinds of arts for entertainment in heaven.

The kings in the world know that with their hearts and then create also various kinds of art as a form of worship prostrations to God (Pandji, 1971: 2).

This mythology explains that every activity worshipping God to obtain salvation both physically and spiritually is realized with art. Art and religion, especially in Bali, cannot be separated like puppet art which originates from religious teachings, which is a tradition which is reinforced as a complement in a ceremony based on deep religious beliefs that inspires religious taste.

The Sapuleger puppet show on the one hand is an outpouring of a sense of art, and on the other hand to fulfill its deep sense of devotion for the salvation of humanity itself.

The implementation of the ceremonies by the performance of Wayang Sapuleger is not as stated by the flow of utilitarianism, because in carrying out the ceremony the Balinese do not calculate the distress both materially and physically and mentally in carrying out their devotion to God. Happiness to be achieved in carrying out the Bhuta Yadnya ceremony is spiritual happiness that is inwardly known as the term eudamonism, that is inner happiness is the main goal of humans.

The ethical value in terms of ceremonies is more directed towards the value of eudamonism because the ceremonies carried out emphasize more inner satisfaction than birth satisfaction while the ethical values in the performance

BALI TRUE BACK HISTORY

of Wayang Sapuleger are more obedient to parents in instilling the nature of holiness and fear of natural law.

Panugrahan that arises from Batara Kala to the puppeteer encourages his



mind to always be alert and obedient to the rounds of natural law or time law (Kala). The ceremonies in Bali besides aiming at establishing harmony with God also aim at establishing harmony with nature, as mentioned in the Gebogan Puja Lontar in the form of a mantra (prayer) when performing a Macaru ceremony (a ceremony held for the balance of the universe): Pakulun

BALI TRUE BACK HISTORY

your majesty Bhatarā, sunggana mrtabhumi ningulun, luwaraken sarwamarana butcher ring, nugraha sarwa jagat. Plenary sarwa tinandurpahalabungkah, pahalaganlung, anandhihaken years, wiryaning sarwa tumuruh ring universe. Om, siddhirastu ya namah (Lonlar Puja Gebogan: 5).

Translate:

O Lord, grant servants the source of life, get rid of all the ills that disturb the world. Give grace to all that is in the world, perfect the life of everything that is planted: fruit, rice, may your blessings grow

in the world of fertile life. Good luck with your blessings.

The puja mantra (prayer) above shows how important preservation of nature is for human survival in the aesthetic field, which in this case the Balinese people use the ngruwat (nglukat = anyupat) ceremony as a medium to preserve it.

Aesthetic value in this case is more emphasized in the making of ceremonial tools Caru Balik Oath as offerings aimed at establishing harmonious relations with nature.

The aesthetic taste of Balinese people is more widely used to fulfill their rasabaktinya to God, which is manifested in making ceremonial tools, statues, and all forms of art as a profound devotion to his worship.



31. Puppet in Bali

Wayang kulit As a classic work of art, including works of high quality art and lives on throughout the ages. The word Wayang means "shadow or shadow".

Because of the initial phoneme variation / w / and / b / as found in "Shadows and shadows". In the languages of the archipelago we also find the word "sesi" and

"Iron", "star and star" (Monograi Bali, 1976: 111).

BALI TRUE BACK HISTORY

Gusti Bagus Sugriwa (1971: 1) said "*puppets*" as long as he said "**Wayang**" which means the same as shadows, got prefixes and suffixes -an suffixes that contain understanding about the intricacies and puppets, especially including puppet shows made with skin cows are carved, carved, which are imaginary forms, gods, giant tree animals and so on. Seen by the audience is his shadow all this is called Eway wayang||.

Wayang also means:

1. Shadow: Shadow,
2. Puppet Show = 'mewayang' "play (Performance) puppet; Wayang Pe (r) puppets or puppet shows (Mardiarsito, 1990: 670).

Puppet can also mean:

1. Puppet; ngwayang playing puppets;
2. Mapawayangan (Idi Bali Alus) incarnated (Warna et al, 1991: 795).

Besides the word puppet in Bali is often also called ringgit and in the context of astronomy (wariga) especially in the calculation of pawukon according to the Balinese calendar the word Wayang is also referred to as the 27th of 30 wuku names.

According to the calculation of religious holidays in Bali, on Saturday (Saniscara) keliwon, wuku wayang is called Ringgil or Wayang Tump. On that day the puppeteers held a ceremony to honor the wayang or the term Bali Weton

BALI TRUE BACK HISTORY

puppet. Gradually the word wayang becomes the name of a shadow performance, and then becomes the name or term for a branch of performance art for example: people talk about wayang mask, wayang golek, wayang beber, wayang wong, all of which have nothing to do with shadows or shadow (Hari Yanto, 1981; 10).

According to James Brandon, a theater expert from the USA. Giving an interpretation of wayang as wayang literally means "shadow" although to day it has come to mean a dramatic performance a play, shadow, whether the actor be puppets or human beings (Wayang literally means "shadow" even for now he (Wayang) it can mean a drama performance, a game, a shadow figure, which is characterized by both puppet and person actors (Bandem, 1972: 6).

A similar opinion was also expressed by Miquel Covarrubias (1972: 236) "the shadow plays-a performance by marionettes (puppets) that cast there shadows on a screen and are manipulated by a mystic story teller, the dalang" (Wayang kulit game is a game the show with the actors is Wayang on a screen or screen and they are moved by a story teller who has an inner strength called a puppeteer).

Various notions of wayang have been put forward above, but today the meaning of wayang that refers to the meaning of shadow or shadow has been "Shift". Likewise, if we observe the audience a wayang designation, the reality is that many watch from behind, so what is witnessed is not the shadow but the puppet directly.

Perhaps the shadows themselves can be given a broader meaning in relation to the "macrocosm and microcosm" or the great bhuwana and the alit

BALI TRUE BACK HISTORY

bhuwana, namely in relation to the macro realm, what is depicted in the



puppet show is a shadow of this natural life, whereas in relation to the micro realm (humans) describe human nature itself (Duija, 1995: 3).

J.L.A Brandes said that actually long before Hinduism entered the archipelago, our ancestors had 10 elements of indigenous culture. The ten elements of culture are:

1. Puppet,
2. gamelan,
3. rhythmic rhymes,
4. make batik,
5. working on metal,
6. currency system,
7. Shipping,
8. astronomy,

BALI TRUE BACK HISTORY

9. farming,

10. regular government bureaucracy (Score 1996: 85).

Based on the opinion of Brandes, it can be estimated that the "wayang culture" in Indonesia has been developing since prehistoric times.

The earliest record mentioning the existence of puppet shows in Central Java is contained in the Jaha inscription which dates to 840 AD, the wayang performance at that time was called "aringgit" (Bali Monograph, 1976: 112). =
Inggringgit|| =

||Ringgit|| Ancient Javanese means motion, —haringgit|| means play puppet.

Then in the days of Raja Dyah Balitung there was a stone that said the word

—Mawayang|| which means puppet show. This stone inscribed in the year 907 AD, What about the development of puppets in Bali, according to the oldest inscriptions that mention the existence of puppet shows in Bali found in Bebetin Al inscription in the year 818 caka or 896 AD, line 5:

". pande mas, iron pande, copper pande, beater (gamelan artist), pagending (singer), perpadaha (kendang, pabangsi (interpreter), patapukan (mask), History of Wayang Art in Bali parbwayang (wayang), this inscription was made during the reign of Ugrasena .. "(Goris, 1954: 54).

In the Tengkulak A inscription caka 945 which mentions the name of King Sri Dharmawangsaawardhana Marakatha Pangkajastanottunggadewa. In line 7A.5. there is a word mentioned

BALI TRUE BACK HISTORY

"... turquoise ménménatapukan abanwal aringgita."

It means the clown performer, theatrical, mask, slapstick, puppets.

Then in the Blantih / Sangsil A. inscription, Year 980 which mentions the name of the king of the Children of Wungsu, in part Vb, there is mentioned:

"... hana banwa, roofing, aringgit, pirusménmén.",

it means that there are slapstick players, mask performers, puppets, clowns, theater performers.

Still in the government of the Wungsu Son on Manikliu All inscription. In part III

A.4 is mentioned

"... the roof is abanwal, aringgit."

it means that mask players, comedians, puppets.

Then in the BII Manikliu inscription without a year in part lib.6 there is mentioned "... yan cellophane, abanwal, aringgit."

This means that masked performers, comedians, puppets (Sedyawati et al, 1977: 149-163).

Dr. Van Callenfels, in the book Efigraphia Balica I part Vbl-Vb2, states that, based on a derivative from the Pai Desert Inscription of Pandak Badung Village which reads among others:

BALI TRUE BACK HISTORY

"... yan amukul (gamelan), sinuling (flute), roofing (mask), abanwol (spanish), turquoise (clown), menmen (spectacle), aringgil (Puppet)"

this inscription was made during the reign of King Wungsu's son Caka 993 or 1045 AD (Callenfels, 1926: 17, Wayan Simpen, 1974: 3).

In Sawan A II inscription = If II, the year Caka 995 which mentions the name of the king of the Son

Wungsu, in section Vb.5. there is said "*....._ awayang atalitalyanjuran I hajj 2 pawehnya.*"



BALI TRUE BACK HISTORY

This means that the puppet player (puppet people), "palace-rope" palace to be given 2 ku (Op. Cit, 1977: 169-170).

Based on some of the inscriptions above, while it can be presumed that puppet shows in Bali have existed since the late 8th century or the early 9th century. Whereas Brandes and Van Der Tuuk concluded based on the sentence

"Hanabanwal roofing aringgit" contained in a copper inscription found in Bali, that in Bali there was a puppet show in 980 Caka or 1085 AD (Haryanto, 1999: 1990).

We can trace definitively the existence of puppets based on inscriptions, but at this point we have not yet gotten a picture of the form, source of plays, and functions of the puppet show itself.

Types of Puppets in Bali

The Balinese puppet outline can be grouped into two groups, namely:

1. Sacred Shadow Puppets (Sacred Shadow Play)
2. Wayang Profan (secular shadow play)

Sacred shadow puppets (sacred shadow play) can be distinguished based on the source of the play into:

1. Wayang Sapuleger: the source of the play from the story of —Sapuleger or from the literature of the Gegurilan Sapuleger|. This story is a ruwat story for people born in wuku wayang.

BALI TRUE BACK HISTORY

2. Weak puppets: the source of the passage quoted and the Mahabrata Ramayana book

Mythology and other Old Javanese books or kakawin.

3. Wayang Sudamala: the source of the play is quoted from the Song of Sudamala or almost the same as the play in Wayang Lemah or wayang gedod

Wayang Profan (secular shadow play) consists of:

1. Puppet Parwa: the source of the practice is taken from the Epic Mahabrata or commonly called Astadasa Parwa (18 pamp / a)

2. Wayang Ramayana: the source of the practice is taken from the Book or kakawin

Ramayana. In Bali these puppets are known by the name of the wayang grngrameyana||.

3. Puppet Calonarang: the source of the story is taken from the story / book of Calonarang which is very popular in East Java and in Bali to become a horror story related to black magic.

4. Wayang Gambuh: the source of the practice is taken from the celita Panji Bali, namely the book

Song of Mala! (Malai Rasmi).

5. Wayang Arja: the source of the dance is the same as wayang gambuh, because Arja itself is a form of development of gambuh dance. Besides taking the Panji Arja puppet play, they also performed plays taken from Chinese

BALI TRUE BACK HISTORY

stories, namely Shan Phiek Ing Thai and also took from the treasures of Balinese literature such as Gegurigan Tamtam.

6. Puppet Tantri: the source of the practice is taken from the tantri kidant or tandri kamandaka book, which tells about the life of animals that act like humans

7. Wayang Cupak: the source of the story is taken from Balinese folklore, which is titled

"Granlang Chocolate".



BALI TRUE BACK HISTORY

8. Sasak puppets: the source of the lakanya is taken from the fiber of the sasak / Balinese language. This wayang is an influence from West Lombok and in Bali developing in the area around Karangasem.

9. Wayang Wong: the source of the practice is taken from Mahabrata and Ramayana and this puppet is the only type of puppet that does not use skin puppets, but human actors. This puppet is very rare in Bali, only in the area around Singaraja and several other areas in Bali and is rarely performed (Duija, 1996: 5; Wicaksana, 2000; 127)

The existence of wayang (kulit) in Balinese society is inseparable from the socio-cultural and religious life embraced by the Balinese people. since the influence of Hinduism came, it has further confirmed the existence of the Puppet itself which is associated with the religious ceremonial system.

In addition, the presence of two large epics Mahabrata and Ramayana enriched the puppet plays in Bali. In this group of Balinese people, wayang (kulit) is believed to have meaning and significance:

1. as an inspirational sense of beauty and pleasure,
2. as entertainment, the Wayang Performance in the Balinese community
3. as a medium of communication,
4. as a symbolic offering,
5. As the implementation of harmony of community norms,
6. As the inauguration of social and religious institutions,

BALI TRUE BACK HISTORY

7. as a contribution to the survival and stability of culture and

8. as a creator of community integrity (Bandem, 1993: 171).

Every person in a community in Bali has different reasons for responding to wayang or ngahah wayang (Balinese language). this has been proven by H. I.

R. Hinzler in a study entitled Bina Swarga In Balinese Wayang.

According to Hinzler, the reasons for the Balinese puppet show were as follows:

1. Vow (sesangi = vows) is usually at the time of otonan or weton or yadnya gods,
2. request (addiction = request) especially for babies aged three months, first birth or at the time of cremation,
3. custom in the village or Fami1y (adat = habit) has something to do with the ceremony yadnya,
4. desire (demen -emen = pleasure only),
5. Obligations (obligations) for example ngruwat or ngwatekin people born in Wuku wayang (1981: 20-22).

According to I Gusti Bagus Sugriwa, for Hindus (Balinese) those who have a function have two functions, namely:

To accompany the implementation of religious ceremonies, namely: manusa yajna (sacred sacrifice to humans), Pitra yajna (sacred sacrifice to ancestors),

BALI TRUE BACK HISTORY

Bhuta yajna (Sacred sacrifice to bhuta kala or lower beings), and Dewa yajna (sacred sacrifice to God) or called Chess Yajna.

For ordinary performances, for fun and advice (1976: 13) - Furthermore I Gusti Bagus Sugriwa explained that, Wayang performances in relation to religious ceremonies can be broken down into 2:

1. At Manusa Yajna a puppet show is held at the age of 3 months or the day of birth (Otonan). The plays that were performed were taken from Mahabrata or Ramayana such as: born of Five Pendawa, born of Sutasoma, born of Rama Laksana and so on. For marriage ceremonies usually take Swayembara Drupadi, Arjunawiwaha, Kresnayana, Ramayana and so on. If a child is born wuku wayang, then the puppet performance ceremony is named "sapuleger" with a special play that is "sapuleger" which also serves to cleanse (ngruwal) someone from defilements.

2. At Pitra Yajna, a puppet show was held during the burning of the body. This performance is performed at night. The play taken is adjusted to the purification of the spirit to reach moksa, such as the play; Cudamala, Bima swarga. For the ceremony after cremation

the so-called memukur (ie the transitional ceremony from Pitra Yajna to Yajna Gods), if it is held per puppet show, then the performance is held during the day (weak lawan peteng = night), so it is known as the weak puppet. This puppet show does not use a screen (screen), but only uses string that is stretched on a branch of a tree that can be anchored to a banana tree (gedebong) on the left and right ends. The play taken for example Dewa Ruci.

BALI TRUE BACK HISTORY

Lord Yajna is a prayer to Ida Sanghyang Widhi Wasa (God Almighty). This praying is done in sanggah, merajan, temples and so on. Implementation is the same as the puppets in Pitra Yajna above, namely during the daytime. The play taken for example; Smaradhana, Samudramanthana.



Bhuta Yajna is a cleansing ceremony for the universe, usually at large ceremonies such as; Ekadasa-rudra, Pancawali-krama, Tawur Agung. In addition, it was also held at a small ceremony, both in the household and in the village environment. Performances during the daytime.

Besides in connection with religious ceremonies, puppet shows are also for purely spiritual entertainment (1976: 13-20). Usually. Puppet shows like this are associated with certain days such as Karang

BALI TRUE BACK HISTORY

Taruna birthdays, National holidays and so on.

Besides I Gusti Bagus Sugriwa, who discussed the function of puppetry in Bali H. I. R. Hiniler also strengthened the opinion of I Gusti Bagus Sugriwa. According to Hinzler, (1981: 25-

28) puppet shows in relation to religious ceremonies are as follows:

1. Manusa Yajna (Offering of Human)
2. Pitra Yajna (Offering of ancestors spirit)
3. The God of Yajna (Offering of God)
4. Bhuta Yaj na (Offering of soft creatures or h Bhutakala||)
5. Rsi Yajna (Offering of religion teacher)
6. Other Ceremonies

religious system indirectly as a binding survival of the puppet itself. Between religion and puppet support each other in its activities. Puppet can also be used as a medium to teach the values of religious philosophy to the supporting community. Bali leather puppet takes between 3 or 5 hours in a show.

The show time is night, except for the weak puppets that are staged during the day (weak in Balinese means slang day). The equipment needed for a Balinese shadow puppet show is as follows:

1. Gedebong (banana tree) old banana tree extends
2. Long wood wood for stretching color

BALI TRUE BACK HISTORY

3. Blencong (oil lamp) coconut oil wick lamps
4. Screen of string (screen of string) to tighten the color
5. Two people kelengkong (assistant of puppeteer) Assistant mastermind right-left
6. Four gender interpreters or gamelan users (wayang parwa)
7. Puppeteer mangku puppeteer who plays puppets
8. Puppet box (wooden box) a place to store wayang
9. Puppets (puppets) a box consisting of 150-175 pieces of puppets
10. Screen color measuring 1.75 X 2.5 meters
11. Racik (nail of bamboo) nails made from bamboo which are sharpened
12. Offerings offer wayang puppets
13. sound system or (loud speaker) loudspeakers for Puppet Show and Equipment
14. The stage (stage) does not have to be wayang. Wayang is not just entertainment, but also is a work of art that contains a deep philosophy as revealed by Mangkunegoro VII as follows: That the war between white knights (white blooded) and giants of various colors, in essence is not a war between creatures and all their deeds, but is a battle in the hearts (hearts) of humans themselves, between good or holy feelings with

BALI TRUE BACK HISTORY

the buruk, which always disturbs human consciousness, a war which is a dynamic of human life that gives rise to extraordinary beauty (1957: 11).

According to "***Dharma Pawayangan***", which is quoted from the story "Sapuleger" by I Gede Soerya in 1941 and collected by Gedong Kertiya Singaraja. The equipment for the shadow puppet show has the following symbolic food:

Gedebong (banana tree) as a symbol —Siti.P ertiwi (land) Kelir (screen) as a symbol of emptiness (sunya = quiet)

Blencong (lamp axis) as a symbol of the Solar God / sun (great bhuwana) or the universe, human Jiwatma (spirit) or bhuwana alit. besides the Blencong Fire as a symbol of the god Agni.

Sanan Kropak bound on the screen as a sky symbol Kropak Wayang as a symbol of the universe or the Great Bhuwana Lel Tujuh as a symbol of racik bone as a symbol of Sarwa Tali as a symbol of muscle / vein Dalang as a symbol of God Almighty Puppet as a symbol of God's creature (Great Bhuwana) , lust in humans (Bhuwana Alit)

BALI TRUE BACK HISTORY

Gender as a symbol of the rhythm of the age (Bhuwana Agung) the voice of the soul in humans (Bhuwana Alit) Four interpreters of gender as a symbol of four siblings namely:



1. Anggapati - Yeh nyom (amniotic fluid) is in lust

2. Mrajapati - Red blood as a watchman for the seizing / grave

3. Banaspati-ari-ari is in the forest, river, big rock

4. Banaspati Raja ~ Klamad (thin layer of baby's skin is on a large tree. That is what is called the four siblings or kanda pie as a fortress themselves on the Dalang itself

Two people Ketengkong as a symbol of Akasa (father) and earth (mother).

We know that the puppets in the show were released to the screen as the actors of the story were planted dreaming on both sides

of the screen. On the left are the Kauravas and Giants and those on the right are the Pandavas, Dwarawati, Pancala of the Gods. What came out from the left were the Kauravas, and those who came out from the right were the Pandavas while the Gods came out from the righton.

32. Symbolic Meaning of Wayang Kulit Performance in Bali

The Meaning of Kiwa-T engen Philosophy in the Balinese Wayang Philosophically in Balinese culture it is known as "pengengen-penengen" or left-right, or dharma-adharma, deity-asura and so on. The right including "penengen" (tengen = right) has a spirit, white kebathinan character put

the qualities of dharma (truth) believe in God, are humane, loyal, honest and just and protect the truth.

While the left one includes "soul" (kiwa = left), has a spirit, character or spirit of black magic, is adharma (bad), atheist, cruel, cruel, angry, angry, vandals of justice and truth. While that comes from the top right is as an intermediary, balanced does not tend to the right and does not tend to the left (Sugriwa, 1971: 224).

Two black-and-white powers (black and white magic) which are generally referred to as "rwabhineda" namely two different qualities that are always contradictory but will never disappear one of them and become one in human life There are women, day and night, good bad and so on. =

I Wayan Karji said the concept of —kiwa-lengen|| in Balinese culture states; pengiwa comes from the word kiwa (left) which means bad, rude. Whereas

BALI TRUE BACK HISTORY

tengen (right) means kindness, ethereal and the like. This concept refers to the principle of bipolar (two poles) called rwa-bhineda; everything has its good-bad, positive-negative sides.

Visual depictions of this teaching appear on poleng cloth which is often attached to statues in Bali (1993: 13).

What is meant by poleng cloth here is black and white checkered fabric, not red-white or other colors. White is a symbol of purity, virtue while black is a symbol of defilement, evil

In general, Balinese shadow puppets use accompaniment of gamelan music

"Gender" which has a selendro tone. Each Wayang performance generally consists of four "gender", 2 gender "contributors" and 2 gender

"Sucker". But in some other types of puppets that have specificities such as: Wayang Ramayana uses 4 pieces of "gender", 2 pieces of kendang lanang-wadon, a cengceng, kelenang, kajar, kempur and flute.

Wayang Gambuh uses gamelan; large flute, drum, rebab, crybaby, kajar, kelenang, kempur. Wayang Calonarang uses gamelan; 4 genders, two drums, cengceng, kelenang and kempur.

The genders that are commonly used in puppetry in Bali are: Pemungkah, that is, the percussion of gender when opening —gedog||, closing ||gedog|| is thrown down with the puppeteer's palms 3 times.

Paguneman when the Wayang figures held a Pamahbah deliberation at this time Ki puppeteer did not sing but said the words whose contents were asking

BALI TRUE BACK HISTORY

God to appear silir when Ki puppeteer said the sentences in the context of preparing deliberations in Kawi language

Babaluran finished the song, it appeared that the puppeteer said the wayang musyawarah which contained what was meant by the Angkasa musyaja after the deliberation of the Wayang figures set out to carry out their respective duties. This drum consists of:

1. Chakra title, bee sepasar, abhimanyu, a group of right-winged triangle. Aesthetic Value of Gender (Music) of Balinese Puppet
2. srikandi, Bima Krodha for the right-hand group with round eyes and the kurawa group.
3. Patra collapses for the giant group
4. Lor-loran to take out the woman knight wa.
5. Support for durgha and kalika.
6. Mesem for tetangisan.
7. Batel for war.
8. Lower for the second deliberation.
9. Pamempen to put wa into a chest.
10. Bride.

Position of Wayang Sapuleger in Performing Arts Ceremony in Bali

BALI TRUE BACK HISTORY

Mpu Dalang (puppeteer) as an intermediary in Ruwatan Dalang Ceremony (puppeleer) according to Hinzler there are three kinds, namely;

1. Mastermind due to heredity,
2. Puppeteer because of a village request or through an intermediary and



3. Mastermind because of his own volition.

In general, the first and third types of Dalang are more dominant in the tradition of puppetry in Bali. a puppeteer is a person who has been *ditasbih* (tortured), so that he has the right to complete a series of religious ceremonies in Bali such as the *avocado* and so because of that he has the title Mpu dalang or malang dalang.

BALI TRUE BACK HISTORY

I Made Bandem said that a puppeteer before he could perform, he was obliged to purify himself both physically and mentally in a way called "mawinten". This ceremony is performed in front of the community and is usually carried out in a triple heaven temple in the village where the puppeteer was born (1993: 172).

The puppeteer also carries out a "marriage" ceremony with a puppet and all its equipment that can foster a spirit of unity between the puppeteer and the puppet that's why the puppet show is considered a performance

"Utameng Lungguh" or have the highest position / respect (in Rota, 1996: 57).

According to Lontar Dharma Pawayangan which is a lontar which contains rules for a dalang, especially in Bali, the conditions for being a dalang are:

1. Mastering "Dharma Pawayangan" correctly and steadily
2. Mastering the story and play to arrange a plot or plot
3. Good at telling stories; mastering the Kawi language and the Balinese language for composing dialogue and monologues called Nyapuleger.
4. Able to provide character puppets through dialogue, preparing the right sound for each character
5. Good at making etiktesan|| or wayang attitude (dance moves)
6. Mastering accompaniment and accompaniment songs
7. A puppeteer must also be able to play gamelan music
8. Capable of "reciting" / reciting certain verses

9. Able to play apcapala "which is good as rhythm
10. Mastering kebathinan science to ward off magical powers
11. Able to create dynamics in puppet shows, such as sad, happy, funny, horror and so on. Thus a puppeteer will able to turn on the roles contained in the show (Sugriwa, 1976: 39; Bandem, 1993: 172).

A puppeteer is not only sufficient in technical mastery, but the most important thing is to have mastered the spiritual dharma of the puppet itself. To clarify this description we see the following quote:

"Ah ah Amalang puppeteer, when we angringgit, who are we nugraha?, Weruh we ring the puppet Dharma? Yan tan we weruh, I fared we might!" hulun ring Dharma pewa yangan (I Gde Soerya, 1941; 7).

Meaning:

—Hai .. Mangku Dalang, so you dare to perform a puppet, who gives blessing (nugraha), do you know about the Dharma-pewa yangan? if you don't know now I will eat you. "Even His Majesty Bhatara Kala, which caused me to dare to perform wayang, because of the blessing (nugraha), Sang Hyang Icwara and the servant of understanding whose name is Dharma-pawayangan.

If we refer to the above conversation, then a Dalang is not only required to successfully satisfy the tastes of the audience, but more importantly is an inner relationship with God, so that what the Dalang mangga has has an "inner power". "Taksu" itself is explained as something that is a gift from the supernatural nature (Sedyawati, 1994; 11).

BALI TRUE BACK HISTORY

Dharma-pawayanagan itself is more likely to be said as spiritual (niskala) knowledge, rather than material knowledge (scale). The play used in accordance with the ceremonies carried out, for example, the Dewa Yadnya ceremony took the Mandara Giri play or Samudra Mantra and Semara Dhana, the Pitra Yad ceremony took the Bima Swarga and Sudamala ceremony, the Rsi Yadnya ceremony took the Sapta Rsi play, while the Bhuta Yad ceremony



used the Bima Dadi Caru play. (interview on May 11, 2001).

The play that will be discussed is Sapuleger lakoni because it is related

to this research.

"It is said after Batara Ciwa had two children namely Batara Kala and Betara Kumara, both of whom were born in Wuku Wayang. Batara Kala had received orders from Lord Shiva to devour everyone born in Wuku Wayang (Tump Wayang). Finally, his younger brother named Kumara was born. to wuku

BALI TRUE BACK HISTORY

wayang, so that Betara Kala immediately wanted to eat it, but Shiva always had reason,

The Meaning of Wayang Sapuleger Relates to Hinduism

The play in the Weak / Sapuleger Puppet Performance came to an end because he was annoyed with Lord Shiva, Betara Kala chased his sister wherever Kumara ran. Arriving at a Puppet performance, where the puppeteer was playing puppets while Kumara hiding in the gender puppets, while waiting for his sister to appear Betara Kala accidentally ate the Dalang's offerings.

Based on this, the puppeteer asked Betara Kala while asking for offerings eaten by Betara when it was replaced, that was when Betara Kala gave a gift to the puppeteer later if someone was born in Wuku Wayang, the dalang had the right to care for the baby and instead Batara when will not prey on the baby as long as it is presented as offered by the puppeteer at the time.

Since this is always performed ngwatekin ceremony for babies born in Wuku Wayang or Tump Wayang (interview with puppeteers). In addition, the myth according to the puppeteer version of Ida Made Rai Sogata, is this: angSanghyang Kumar Who was born in Wayang week, is considered appropriate by Betara Kala to be devoured in accordance with the permission given by Shiva. Though Kumara and Kala were actually brothers, because both of them were Shiva's sons. One afternoon.

Kala had almost succeeded in capturing Kumara when suddenly Shiva and Dewi Uma appeared in the form of a pair of farmers riding an ox. Knowing

BALI TRUE BACK HISTORY

what is being done by his son, Kala, then Shiva seeks reason by inviting him to puzzle.

Meanwhile Kumara tried to save herself by running into a place the grounds of people who happen to be holding puppet shows; then he hid by entering into the shadow puppet gamelan resonator hole.

After realizing that Kumara disappeared, Kala angrily went to look for him again; although he managed to go to the yard where the wayang was held, he could not find what he was looking for.

Finally, because of the unbearable anger and hunger all the offerings that were being held were related to the puppet show. Then as a reaction to Ki Dalang (actually none other than Shiva himself) he told Kala that the offerings that had been eaten were the same value as the chased Kumara meat, so from that time no longer had the right to prey on Kumara, his own younger brother.

Culture structure from a macro point of view, Balinese culture is part of Indonesian culture. On a micro level, Balinese culture consists of various variations, but the variations still remain a cultural entity that is confirmed by the existence of a unity of language and religion.

Essentially, the structure of Balinese culture is built by the expressive cultural configuration of the Ritual Values of the Wangang Sapuleger Performance (the dominant value of solidarity, aesthetics and religion). Balinese culture is a culture that is alive, lived and developed because it functions so fundamentally to meet the needs of Balinese in supporting their existence as social, aesthetic, economical, additive, and religious people.

BALI TRUE BACK HISTORY

Religious values in human life can be seen in terms of:

1. Worship is an activity of belief in worshipping God or God.
2. Inauguration is the ratification of an activity in a religious community.
3. Brotherhood, namely the existence of a sense of brotherhood among fellow religious communities.
4. Certainty is believing that everything in this world is created and regulated by God.
5. Hope is the existence of an optimistic feeling that in carrying out religious activities will get the reward of those in puja (Butler, 1951: 33).

Balinese society if viewed from the opinion above reveals its activities in the religious field such as worship of gods is a manifestation of worship, all activities of Balinese society are confirmed through ceremonies in religious communities, in carrying out the ceremony of Bhuta Yadnya can not be separated from the bonds of brotherhood, so that the ceremony can be held well.

The implementation of the Bhuta Yadnya ceremony is a manifestation of a deep sense of devotion to his Lord, and the goal to be achieved by the Balinese people in carrying out the Bhuta Yadnya ceremony is the achievement of harmony between man and man, man and his environment and man and God.

The importance of religion in a society is closely related to behavior, morals in the interaction of the community itself. The presence of religion in Balinese

BALI TRUE BACK HISTORY

society is due to the great adherence and devotion to the teachings of the religion it adopts.

Peter Salim in *The Contemporary English Indonesian Dictionary* defines religion as piety, obedience to religion and great devotion to religion (Sali Peter, 1991: 1620-1621).

Religious arises from human nature which is expressed in the form of ritual behavior and moral discipline that have an impact on controlling egoism.

The Balinese carry out the Manusai ceremony yadnya in this case doing ruwatan is a manifestation of their devotion in carrying out the teachings of the religion they hold shows religious behavior. This is reflected in the ceremony of exaltation of everything that will be used as worship before the offering ceremony. The memelaspan ceremony aims to attach magical religious values to the ceremonial means before they are offered,

Means and infrastructure of the ceremony after the memaspas ceremony was made, no longer considered as ordinary objects like other objects, but already contained magical religious values which were considered as sacred objects for means of asking for salvation in carrying out harmony of life.

In the book *Chandogia upanisad* which is a divine philosophy explaining the relationship between Brahman (God) and Atman (human soul), mentions the term Sarwa idam khalu Brahman which means that everything that exists is none other than Brahman (God) (Sadia, 1982; 14).

It is this belief in the existence of God that encourages people to carry out religious matters in achieving the stability of their souls, which in this case the

BALI TRUE BACK HISTORY

Balinese people carry out Panca Yadnya as a form of reality. But in this research, Lanya discusses Manusa Yadnya (ngruwat or rake leger ceremony).



Wayang if traced from its very long history it was also revealed that the birth of Wayang kulit originated from a ceremony of worshiping ancestors. According to Sri Muljono in his book, Wayang: Its Origins, Philosophy and Its Future, mentioned that Wayang theater was originally a ceremony related to the belief to worship —Hyang||.

This ceremony is carried out by a medium (which is then called a shaman) or carried out by the head of the family. In the next period of time this work was carried out by someone with special expertise now known as the "Dalang".

The ceremony is intended to call or connect with the spirits of the ancestors to be asked for help and blessing if in the family will begin or have completed a task (Rota, 1992: 2).

BALI TRUE BACK HISTORY

In its latest development, various types of leather puppets in Bali were born, from the sacred to the secular. According to an expert in regional literature (Bali), namely Wayan Simpen, AB., The types of Balinese shadow puppet shows can be grouped based on their respective functions as follows: (a) Puppet

Sapuleger; (b) Weak puppets; (c) Sudamala puppets; and (d) Ordinary puppets or entertainment (Listibya Daerah Bali, 1974: 4).

Each of the four groups has an element of rite that is not exactly one another. This relates to their respective functions.

The Wayang Sapuleger (Samirana) as mentioned above is a performance of the sacred Parwa puppet show for the ceremony of the manusa yadnya. This performance was staged in the ceremony of Manusa Yadnya. This show is intended for children born in Wuku (Sunday) Wayang (ie the 27th week according to the Balinese calendar which consists of 210 days), especially those who were born exactly on Saturday Kliwon Wuku Wayang (Tumpek Wayang).

The aim is to eliminate or prevent disasters that may befall the child concerned from the bad influence (contamination) of wuku wayang. This tradition still applies strongly to families in Bali, because they believe so strongly in what is written in the Sapu Leger.

According to the contents of the Sapu-Leger ejection, Lord Shiva gave permission to the Betara Kala to prey on children born in the puppet (Wuku) week (etah, 1974; 7). Puppet Sapu Leger may only be performed by a puppeteer who has been purified and has understood the contents of the Dharma Puppet puppets in addition to the Sapu-Leger ejector as well as a self-

sacralization mantram and offerings of offerings and masters of several Dewastawa which have to do with the making of holy water (pangruatan).

In this task the puppeteer is entitled Ki Mangku Dalang or the Empu Leger. Through his performance Ki Mangku Dalang uttered a sacred mantram of self-sacrament, offered offerings and offered his Gods to get the blessings of the Gods, especially from Lord Shiva in making pangruatan holy water for people who were celebrated because they were born in Wuku wayang, so that they avoid interference (hunt) Betara Kala (Listibiya Daerah Bali, 1974: 7).

According to the puppeteer I Made Sija, in carrying out the Sapu-Leger puppet, after the performance, three puppets (puppet) were taken, namely the single Sanghyang, Sanghyang Siwa and Malen (twalen) and all offerings were arranged in connection with the Sapu-Leger ceremony with the mantram-mantram certain. After

after all the ceremonies, the three puppets were dipped in a lamp (blencong) to obtain the oil which was then mixed with holy water (sukla) to be given to the person being treated (Sika, 1986: 11).

From the description of each type of shadow puppet that has been explained above, it seems clear that each type of shadow puppet show is always accompanied by a religious site in the form of offerings and certain worship spells. Even more special is that the first three types, namely Wayang Sapu-Leger, Weak Wayang, Wayang Sudhamala, are not only accompanied by ritual ceremonies but are even an important part of the ceremonies performed.

Thus the element of religious rite in the Balinese shadow puppet show is very dominant. Coupled with the existence of authentic evidence about the use of

BALI TRUE BACK HISTORY

the word puppet as the name of one of the Wuku Wayang which is the 27th Wuku of 30 existing Wuku.

This clearly shows that Wayang is an integral part of the Balinese religious life of the Hindu religion. For more details about the ceremonial aspects of the Sapuleger puppet performance above, the types of ceremonies used in the Sapuleger puppet performance as part of the ceremonial or sweeping legacy ceremony are as follows.

Malih shadow puppets until three luire: Sacred asoroh maulam bebekputih, ajuman, canang madaling jinah kespeha satus jinah perforated hole. A person who has a big spirit pat, medaging jinah 1132 fields. Malih ring arepan dalange, cumawis sampuk medaging toya metatakan wanci, touring sampar medaging beside payuke 11 colors. Puppets are puppets kadi ring arep.

Such is the type of upakara used in a ngruwat or nyapuleger ceremony, of course every time someone uses the main concepts, madia and contempt. But in general what is listed in the above quote, offerings (banten) which generally applies.

After being identified by the type of offer that is used, it will then be cited as to the procedure for picking up the cellulite and its spells as follows: The mastermind of the rhizome is trying to pledge yes toya panyapuhleger.

Based on the results of the discussion above, there are some things that need to be underlined that can be drawn as a conclusion. The matters referred to are as follows:

BALI TRUE BACK HISTORY

1. Art and religion in Bali in particular can be said as a currency, although it has two dimensions, but has a unity that cannot be separated from each other. This is not only in the present age, but the tradition of Wayang performances has been proven centuries ago both contained in inscriptions and other written writing traditions. Therefore, the wayang kulit performance in Bali is related to the upadaca system adopted in Balinese religion, specifically the art of wayang performance which is related to the human life cycle.

2. One of the puppet performing arts that is very thick with the value of the human life cycle mentioned above is the Wayang Sapuleger. Wayang Sapuleger is related to the Balinese calendar calculation system (wewaran), how someone interprets his life based on a system of good days and bad days in the birth of a human child. Abstinence in birth as what is called in Bali with the term lekad in Tumpek Wayange as an indication that someone needs to do a stinging or ritual ruwatan.

3. Behind the Sapuleger puppet show, apparently loaded with the values of religious teachings contained in it, the disclosure of meaning behind this is needed an analysis to reveal the values of Balinese religious teachings in various aspects such as symbolic values, philosophy, art or aesthetics, ceremonies, mythology, magical values and so on.

Finally, of course, the disclosure of these values will not be able to provide practical value, if they are not contemplated in the minds of each of us, the essence of the power of the Almighty, symbolized by the figures of maturity in the performance of the Sapuleger puppets.

33.Malen or Tualen (hyang aji semar)



In the wayang story we know of an advisory character from King Sri Kreshna people call it by the name of Tualen / Malen. In our minds we ask, why did Tualen become an advisor to the King Kreshna when the King Kreshna was Awatara Vishnu?

Kyai Lurah Semar Badranaya is the name

of the most prominent panakawan figure in Javanese and Sundanese wayang.

This figure is told as a caregiver as well as an adviser to the knights in staging the stories of Mahabharata and Ramayana.

Of course Semar's name was not found in the original manuscripts of the two episodes in Sanskrit, because this figure is a native of Javanese poet's creation.

Other terms of Semar: Saronsari, Ki lurah Badranaya, Nayantaka, Puntaprasanta, Bojagati, Wong Boga Sampir, Ismaya, Malen, Tualen When Panca Pandawa exiled themselves to the base, the base reached was the Java base, because it was told at that time all islands were still united. .

BALI TRUE BACK HISTORY

Evidence from Panca Pandawa came to the bottom of Java, namely Bima married a giant named Diyah Dimbi and Gatot Kaca was born. Arjuna also imprisoned on the mountain which is now known as Mount Arjuna on Java, and because at that time a lot of giants that disturbed Arjuna in his site, then sent down 4 clerks by Ida Bhatara Hyang Siwa Pasupati to guard Arjuna. In his retreat Arjuna was given a magic arrow by Hyang Shiva

Pasupati Semar is also a god who overcomes all gods and gods who transformed into humans. Semar also later became the guardian of the Pandavas and other main knights who were not invincible.

Malen or Tualen (hyang aji semar) Semar in Bali is known as Tualen, Petruk is merdah, Gareng is Sangut and Bagong is Delem.

Semar is a guardian who is lonely ing selfish, rame ing ngawe. Will be quiet intent, diligent in working. Semar embodies the nature of building and carrying out Hyang Widi's orders for the welfare of mankind in this guarded kingdom.

Tualen was a respected clown and favored by many kings and gods. Tualen was as simple as ordinary people, even though he was a servant of the king because he was a servant of humanity to achieve justice and truth on earth.

It is undeniable that from the story of Arjuna meditating on the land of Java Semar later appeared in this world as the guardian of kings or leaders of the entire world. Semar was later given the title Sada Siwa by Hyang Siwa Pasupati, or in Hindu Dharma also known as Sang Hyang Ismaya and Manik Maya

Another mention, he is the Word Palon Semar has the character:

BALI TRUE BACK HISTORY

Patient, honest, friendly, like humor. After descending from heaven he became a servant (panakawan) who always gave guidance to the knights. When in heaven he was a handsome man but after becoming semar, and descended into the arcapada (world) his body became fat, short, and had a funny face because his eyes were always watery.

MAYA is a black light. The black light is to disguise everything; There is really nothing. The truth is there, apparently not.

Which is not thought yes. Who wanten (excited) his heart, lost kewanterane (enthusiasm), for fear of being wrong.

Maya, or Ismaya, black light, is also called SEMAR meaning obscure, or unclear. According to historian Prof. Dr. Slamet Muljana, Semar's character was first discovered in a literary work of the Majapahit Kingdom entitled Sudamala. Aside from being in the form of kakawin, the story of Sudamala was also carved as a relief in Sukuh Temple.

Sukuh Temple is a Hindu temple complex located in Karanganyar Regency, a former Surakarta Residency, Central Java.

Semar is told as a servant or servant of the main character of the story, namely Sahadewa from the Pandava family. Of course Semar's role is not only as a follower, but also as an eager humor to break the tense atmosphere.

In further development, Semar's degree increased again. The Javanese poets in their literary works tell that Semar is not just a commoner, but embodies Batara Ismaya, the older brother of Batara Guru, king of the gods.

BALI TRUE BACK HISTORY

There are several versions of the birth or origin of Semar. But all of them call this character the incarnation of a god.

In the manuscript of the Fiber Kanda, the heavenly ruler named Sanghyang Nurrasa has two sons named Sanghyang Tunggal and Sanghyang Wenang. Because the Sanghyang Tunggal had an ugly face, the throne of heaven was passed on to the Sanghyang Wenang. From Sanghyang Wenang then bequeathed to his son yeng Malen History or Tualen (hyang aji semar) Origin of Malen or Tualen (hyang aji semar) named Batara Guru. Sanghyang Tunggal then became a caregiver for the knights of Batara Guru descent, under the name Semar.

In the Paramayoga script it is told, Sanghyang Tunggal is the son of the Sanghyang Wenang. Sanghyang Tunggal then married Dewi Rakti, a daughter of the king of the Jinn Crab named Sanghyang Yuyut. From the marriage was born an egg mustika which then turned into two men. Both of them were given the name Ismaya for the black ones, and Manikmaya for the white ones. Ismaya felt inferior that made Single Sanghyang less pleasing.

The throne of heaven was bequeathed to Manikmaya, who later held the title of Guru Batara. Meanwhile Ismaya was only given the position as the natural ruler of Sunyaruri, or a place for the spirits. Ismaya's eldest son, Batara Wungkuham, has a round body boy named Janggan

Smarasanta, or abbreviated as Semar. He became a caregiver of the descendants of the Batara Guru named Resi Manumanasa and continued to his children and grandchildren.

BALI TRUE BACK HISTORY

In special circumstances, Ismaya can possess Semar so that Semar becomes a very feared figure, even by the gods. So according to this version, Semar is the grandson of Ismaya. Semar or Ismaya, given several titles namely; Batara Semar, Batara Ismaya, Batara Iswara, Batara Samara, Sanghyang Jagad Wungku, Sanghyang Jatiwasesa, Sanghyang Suryakanta. He was instructed to



rule over the Sunyaruri realm, or the empty realm, not being allowed to take over humans in the natural world. In the Sunyaruri realm, Batara Semar is set up with Dewi Sanggani, the daughter of the Sanghyang Hening.

From the results of their marriage, ten children were born, namely: Batara Wungkuam or Sanghyang Bongkokan, Batara Siwah, Batara Wrahaspati, Batara Yamadipati, Batara Surya, Batara Candra, Batara Kwera, Batara Tamburu, Batara Kamajaya and Dewi Sarmanasiti.

In the Purwakanda script it is told, Sanghyang Tunggal had four sons named Batara Puguh, Batara Punggung,

BALI TRUE BACK HISTORY

Batara Manan, and Batara Samba. One day there was news that the throne of heaven would be passed on to Samba. This made his three siblings feel jealous. Samba was kidnapped and tortured to be killed.

But the act was known by their father. Sanghyang Tunggal also condemned the three sons to become ugly. Puguh changed its name to Togog while Pungging became Semar. Both were passed down to the world as caregivers of Samba descent, who later held the title Batara Guru. Meanwhile, Manan was forgiven because she just joined in. Manan then held the title Batara Narada and was appointed as Batara Guru's advisor.

In the Purwacarita script it is told, Sanghyang Tunggal was married to Dewi Rekatawati the son of Sanghyang Rekatatama. From the marriage a glowing egg was born. Single Sanghyang with a feeling of annoyance slammed the egg so that it broke into three parts, namely the eggshell, white, and egg yolk. The three of them each transformed into men. Which comes from the shell

given the name Antaga, which comes from the egg white is given the name Ismaya, while those from the yellow are given the name Manik aya.

One day Antaga and Ismaya had a dispute because each of them wanted to be the heir to the throne of heaven. Both also held a race to swallow the mountain. Antaga tried to devour the mountain with one swallow but instead had an accident.

His mouth was torn and his eyes widened. Ismaya uses another method, which is to eat the mountain little by little. After passing several days all parts of the mountain moved into Ismaya's body, but he was unable to remove it.

BALI TRUE BACK HISTORY

As a result, since then Ismaya has a round body. The Sanghyang Tunggal was angry at the ambition and greed of her two sons. They were also sentenced to become caretakers of Manikmaya descent, who were later appointed as king of heaven, with the title of Batara Guru.

Antaga and Ismaya descended into the world. Each uses the name Togog and Semar. In the Land of Java, Sang Tualen is called Hyang Semar or also called Bhagawan Ismoyo, Hyang Semar is highly respected and highly respected because of his great advice, which is also performed through Javanese shadow puppet shows. Even in Javanese daily life, Javanese people respect and sacred Hyang Semar, despite his physical appearance.

According to Ida (who was assigned by Jaya Katwang's caretaker in Madiun) Hyang Semar was called Hyang Kaki and he also called Hyang Semar the first Bhagawan Manu or Awatara who came down to the world who took the form of a human or the first human on this earth .

So according to ida's interpretation, Hyang Semar in the Balinese puppet known as Malen, is an awatara where according to the Vedic Book he is the 5th Awatara and takes the form of a human (the first human on Earth). We have known Awatara-Awatara who have descended to Earth as follows: :

1. Matsya Awatara (taking the form of a Fish)
2. Kurma Awatara (taking the form of Empas / like a Tortoise)
3. Weraha Awatara (taking the form of a wild boar)
4. Narasimha Awatara (taking the form of a lion-headed man)

BALI TRUE BACK HISTORY

5. Bhagawan Wamena Awatara / Bhagawan Manu / Hyang Semar, (First Man on Earth)
6. Parasurama Awatara (Taking on the Form of a Giant Man)
7. Rama Awatara
8. Krishna Awatara
9. Awatara Buddha
10. The tenth Awatara is thought to have taken the form of a Kalki



BALI TRUE BACK HISTORY

Hiranya Kasipu he took the form of Denawa or Giant and was killed by Narasingha Murti and after Hiranya Kasipu was defeated by Narasingha Murti, the Denavas / Giants hid in the Petala realm. In those days the Gods with the Denavas always fought / fought and Hiranya Kasipu always invaded the Swarga Loka, with this incident God sent Narasingha Murti down to earth to be able to defeat Hiranya Kasipu and the Denavas.

Narrated, the next Awatara is Bhagawan Wamena / Bhagawan Manu / Hyang Semar is Awatara I man who was born in the Soma River valley which may now be called the Bengawan Solo River, even these ancient sites are found in the Soma / Solo River valley.

With Awatara I taking the form of a human, it is said that he was the first human on Earth, and the giant was different from humans, even though the form was the same. In his puppet form, Bhagawan Semar, always being a bearer and protector of Rsi Palasara / Sentanu descendants.

What is told by the saints in the scriptures has a point, as well as the results of research scientists who claim that the archipelago's nature merges into a benoa also has a point, based on stories of wikan people, the age of this Earth there is no expert able to estimate with Definitely.

But we are quite proud (based on the Dharma Discourse of Wikan people) that the world civilization is said to be originally from the archipelago, even India, said that its civilization is still recent, you can take examples of the names contained in the Ramayana and the Mahabharata, it seems that world civilization began in the archipelago.

BALI TRUE BACK HISTORY

In the Sangir region in the Soma River valley (Bengawan Solo), fossils of human furba have been found. One of the historical evidence, C.Ting, a Tibetan priest also said that the Otisa hermitage was in Bali which is located on the edge of Tamblingan Lake, Tibetan Priest This is very fond of Bali because its ancestors used to study in Bali.

When Bali was excited about the Geothermal construction in Bedugul, he contributed to thwarting the project through rituals and requests from the Almighty Almighty so that the drilling did not emit Hot Steam. If the Project became available, this destruction of Bali would occur.

The Murya Dynasty also acknowledged that the Murya people studied in Bali, so the teachings of Hinduism in Bali were different from the Vedas, Tripitaka, wise people of the past called their religion a Guardian Religion. In the XVII Century, Mark Muller discovered the Vedic civilization lived in the Sindhu River, so he called this religion Hinduism, because our President at that time Bpk Soekarno wanted to acknowledge the religions in Indonesia and had a name, so the Hindu name was used. if sorted from the first Avathara associated with the division of time is as follows:

Matsya (Manu's Story), Kurma (Mandara Mountain Screening, Waraha (Great Rhinoceros / Big Pig), Shri Narasimha (Haranyakasipu / Prahlada), Wamana (Rsi Kerdil / midget knowledgeable) is the age of Kerthayuga (Satyayuga) Great Parasurama (Haranyakasipu / Prahlada), Wamana (Rsi Kerdil / Midget with high knowledge) is the age of Kerthayuga (Satyayuga) Parasurama (Haranyakasipu / Prahlada), Wamana (Rsi Kerdil / midget with high knowledge) authority / armed ax), Rama (Dasaratha / Ramayana) is the era of Traitayuga Krishna (King Vrisni / Mahabharata), Buddha (the son of King Kapilawastu) is

BALI TRUE BACK HISTORY

the Dvaparayuga era and the middle of Buddhism, Start the coronation of King Parikesit (the last Astina dynasty), Buddha (the son of King Kapilawastu) is the era of Dvaparayuga and the Middle Ages of Buddha, Starting the coronation of King Parikesit (the last Astina dynasty), until now waiting for Kalki Awatara (Which will appear at the end of the Kaliyuga zamn) is the Kaliyuga era.

It should be continued, later we will narrate again the Narasimha / Prahlada era and it is said that Raja Wali (Bali) is a bloodline of Prahlada.

In one of the temples that are still intact in Kediri, and the Poh Sarang inscription written by Hyang Baradah in a large stone using the Pali letter that emphasizes in the inscription let us not forget the teachings of Shiva Buddhism The location of this inscription in the middle of the river, on the left side of the rice field and far from settlements.

Tualen / Semar in the archipelago is the archipelago's Dang Hyang (ancestor of the archipelago). He is millions of years old and lives eternal or moksa. Once he slept for 500 years and every time he awoke there must be a kingdom or belief that was at odds.

Tualen is also a headman of the attached reef. Karang means barren, dempel means courage. His hair curled up, his hair told mankind; accounting the kuncung means, I am the personality of the servant of mankind.

His cloth is called parangkusumorojo which means the embodiment of dewonggowantah which means, guiding humanity to achieve padayayuning bawono which means, the occurrence of justice and truth on earth. So actually Semar is almost the same task as Mrs. Dewi Kwan Im, that is, if humanity has

BALI TRUE BACK HISTORY

not yet reached happiness, he will not go to the realm of nirvana or Shiva Buddha.

Javanese calligraphy picture is meaningful: Bojo sira arsa mardi kamardikan, ajwa cryptic sumingkiring dur-kamurkan Mardika means "the freedom of the soul and soul", meaning in a state not colonized by lust and worldliness, so that in the direction of perfect death is tainted by sin. True Javanese man in cleansing the soul (ora kebenda ing kadonyan, ora marang bisane sirna durka your wrath) means: *"in seriously testing the character will be able to control and direct the passions into a force towards the perfection of life"* So humanity is guided by Tualen to be free from all suffering and achieve moksa.

Tualen as a symbol of the magic ngelmu or the symbol of the supernatural. Kasampurnaning starch. He will never die because he has reached perfection.

So a short story about Tualen / Hyang Semar or the ancestors of this Archipelago or the Archipelago's Dhang Hyang is the one who has the duty to unite the people from spiritual issues.

Punakawan Couple In the Central Java puppet, Semar is always accompanied by his children, namely Gareng, Petruk, and Bagong. But actually the three were not Semar's biological children. Gareng is the son of a priest who was cursed and freed by Semar.

Petruk is the son of a king of the Gandharwa nation. While Bagong was created from the shadow of Semar thanks to the powerful words of Resi Manumanasa.

BALI TRUE BACK HISTORY

Semar (pralambang ngelmu occult) - kasampurnaning starch. In the Sundanese wayang, the order of the Semar children is Cepot, Dawala, and Gareng. Meanwhile, in the Javanese Puppet Show, Semar was only accompanied by one child, named Bagong, who also had a child named Besut.

Tualen (tualèn = old len, different parents) or Malen is one of the punakawan figures (Balinese parėkan) in the puppet tradition in Bali. The character is similar to Semar in Javanese puppet. In the Balinese wayang tradition, Tualen is described as an ugly-faced old man, his skin is black, but behind his



BALI TRUE BACK HISTORY

appearance, his heart is noble, his behavior is good, he knows good manners, and likes to give wise advice.

In the traditional Balinese puppet tradition, Tualen has a child named Merdah. In addition there are other punakawan namely Delem and Sangut. The four of them (including Tualen) are very famous clowns among the people of Bali.

All have special characters that represent human nature. There is also a link with the existence of the chess relative (Kanda Pat).

Panakawan, pana means to know Friend means friend. Panakawan means: know what to do when accompanying his master (his employer) in a state of joy and sorrow, full of trials and temptations to get to the direction of glory.

Semar in Javanese (Javanese philosophy) is called Badranaya Bebadra = Building tools from the base of Naya = Nayaka = Envoy Mangrasul

Meaning: Carrying the nature of building and carrying out the commands of God (hyang jagatkarana) for human welfare Javanologi: Semar = Haseming vaguely Literal: The Guide to the Meaning of Life Semar is not male and not female, his right hand upward and his left hand backward.

Its meaning: "As a person Semar's character wants to say the symbol of the Supreme Single". While his left hand means "total and absolute surrender as well as a symbol of neutral but sympathetic science".

The domicile of semar is as a headman of the attached reef / (reef = arid) dempel = firmness of the soul.

BALI TRUE BACK HISTORY

Semar hair —kuncung|| (jarwadasa / ancient Javanese proverb) the meaning is to say: account of the kuncung = as a servant's personality. Semar as a servant manifests serving the people, unconditionally, to carry out acts of worship according to the Divine Word.

Semar Barjalan faces up to its meaning: *"in the journey of the son of man, his manifestation provides an example to always look up (the Pasupati), the most loving and compassionate people"*

Kain Semar Parangkusumorojo: the embodiment of Dewonggowantah (to guide humanity) in order to support the umbrella: uphold justice and truth on earth.

Semar has a very unique physical form, as if it is a symbol of the depiction of the universe. Its round body is a symbol of the earth, where humans and other creatures live.

Tualen / Malen / Semar always smile, but have swollen eyes. This depiction as a symbol of joy and sorrow. His face was old but his hairstyle was in the shape of a childlike, old and young symbol. He androgynous men, but

have breasts like women, as a symbol of men and women. He was an incarnation of a god but lived as a commoner, as a symbol of superiors and subordinates.

Physical Form Malen or Tualen (hyang aji semar) Semar has a very unique physical form, as if it were a symbol of the depiction of the universe:

Its round body is a symbol of the earth, where humans and other creatures live.

BALI TRUE BACK HISTORY

Semar always smiles, but has swollen eyes. This depiction is a symbol of joy and sorrow. His face is old but his hairstyle has a kuncung style like a child, as a symbol of old and young.

He androgynous male, but has breasts like women, as a symbol of men and women. He was an incarnation of a god but lived as a commoner, as a symbol of superiors and subordinates.

Semar's profile stood at the same time squatting. Semar never ordered but gave the consequences for his advice

In the wayang story, Semar is the son of Sang Hyang Wisesa, he was given the gift of mustika Manik astagina, which has 8 powers, namely:

1. never hungry
2. Never sleepy
3. Never fall in love
4. never sad
5. Never feel tired
6. Never suffer pain
7. Never overheated
8. Never freezes

These eight forces are tied to the hair in the crown or bud.

BALI TRUE BACK HISTORY

Javanese culture has given birth to religion in the form of a belief in God Almighty, namely the existence of Semar puppet figures, long before the inclusion of Hindu, Buddhist and Islamic culture in the land of Java.

In the Javanese spiritual world, the Semar puppet figure was seen not as a historical fact, but rather in a mythological and symbolic way about the Oneness, namely: A symbol of the expression of expression, perception and understanding of God that shows the spiritual conception.

This understanding is nothing but a strong proof that the Javanese since prehistoric times are religious and have a Godhead. From this Semar puppet character, it can be peeled, understood and lived up to where the religious form that has been born by Javanese culture.

Semar is a puppet figure created by a local poet. Even though his status is only as a servant, his nobleness is in line with Prabu Kresna in the Mahabharata story. If in the Baratayuda war according to the original version, the Pandavas' advisor was only Krishna, then in the wayang, the number was increased to two, and the other one was Semar.

Privileges of Malen or Tualen (hyang aji semar) Semar in literary works is only displayed as caregivers of the descendants of the Manumanasa Receipt, especially the Pandavas who are the main characters in the Mahabharata story. But in the puppet show with the theme of Ramayana, the puppeteers also used to present Semar as a caregiver for the Sri Rama family or even Sugriwa.

As if Semar always appears in every puppet performance, no matter what the title is being told.

BALI TRUE BACK HISTORY

In the puppet show, Semar acts as a caregiver for the knight class, while Togog (Delem) acts as a caregiver for the giants. It is certain that Semar's foster children can always defeat Togog's foster children. This is actually a mere symbol.

Semar is a picture of a combination of small people as well as heavenly gods. So, if the governments - symbolized as Semar's warriors - listen to the voice of the little people who are like the voice of God, then the country they lead must be a superior and peaceful nation.

Kanda Pat is a panakawan, five pancers are his knights. The pancake position is in the middle, flanked by 4 brothers.

Kanda Pat's knowledge was born from the concept of awareness of the beginnings of humans created and the ultimate goal of human life (sangkan paraning dumadi - Moksa). Human origins were created in the beginning from the moment before birth. Before the baby (the baby, in this context is pancer) is born from the mother's womb, the first thing that arises is the mother's anxiety.

That anxiety is called Kakang mbarep. Then just before the baby is born, clear liquid or a crater banyu as a lubricant, to protect the baby, so that the birth process is smooth and the baby's soft skin does not blister or hurt. Banyu crater is called Kakang crater.

After the baby is born, it will be followed by the discharge of the placenta and blood. The ari-ari is called Adi the ari-ari and blood is called Adi wuragil. Kanda Pat's science stresses that humans are born into this world not alone.

BALI TRUE BACK HISTORY

There are four siblings who accompanied. Pancer is true suksma and true papat is true body. The union of true suksma and true body gives birth to a life.

The relationship between Kanda Pat in life, depicted by a coachman controlling a carriage, was pulled by four horses, which were red, black, yellow and white. The train driver symbolizes the freedom to decide and do something.



The red horse symbolizes energy, enthusiasm, the black horse symbolizes biological needs, the yellow horse symbolizes spiritual needs and the white horse symbolizes silence, purity.

As a coachman, of course it is not easy to control four horses with different characteristics and needs. If the coachman is able to control and cooperate

BALI TRUE BACK HISTORY

with the four horses properly and in balance, the train will run smoothly to its final destination. The Sangkan Paraning Dumadi.

Malen or Tualen (hyang aji semar) The symbolization of the knight and his four servants, similar to the 'ngelmu' of five pancers or in the Balinese literature is called Kanda Pat.

Batara Guru (also called Bathara Guru and Debata Batara Guru) is the name of a mahadewa figure in several Indonesian mythologies. His name comes from the Sanskrit language Bhattara which means "honorable lord" and Guru, the epithet of Bhaspati, a Hindu God who lived and was identified with the planet Jupiter.

Batara Teacher in Javanese mythology

According to Javanese mythology, Batara Guru is a god and wayang that dominates heaven, the territory of the gods. He is an embodiment of the god Shiva who governs revelations, gifts, and various sciences. Batara Guru has a magic (wife) named Dewi Uma and has several children.

Batara Guru is the only wayang kulit that is depicted in a forward-facing position, towards humans. This can be seen from the position of his feet. It's just because it's shaped like a puppet, then he faces sideways. The Wahana (vehicle animal) Batara Guru is the Nandini bull. He is also known by various names such as Sang Hyang Manikmaya, Sang Hyang Caturbuja, Sang Hyang Otipati, Sang Hyang Jagadnata, Nilakanta, Trinetra, and Girinata.

Birth

BALI TRUE BACK HISTORY

Betara Guru (Manikmaya) was created from sparkling light by Sang Hyang Tunggal, together with the blackish light which is the origin of Ismaya (Semar). By Hyang Tunggal, it was decided that Manikmaya was in charge in Suryalaya, while Ismaya came down to earth to care for the Pandavas.

Batara Guru has two brothers, Sang Hyang Maha Punggung and Sang Hyang Ismaya. Their parents are Sang Hyang Tunggal and Dewi Rekatawati. Sometime day, Dewi Rekatawati spawned a shining egg. Sang Hyang Tunggal changed the egg, his skin became the eldest Sang Hyang Maha Back, the egg white became Sang Hyang Ismaya (Semar), and the yolk became Sang Hyang Manikmaya. Later in time, Sang Hyang Tunggal appointed two older brothers to oversee humanity, especially the Pandavas, while the Batara Guru (or Sang Hyang Manikmaya) led the gods in heaven.

When it was created, it felt most perfect and had no flaws. Hyang Tunggal knew Manikmaya's feelings, then Hyang Tunggal said that Manikmaya would have a disability in the form of weakness in the legs, stripes in the neck, turning, and four arms. The Guru Batara was very sorry to hear the words of the One Hyang Tunggal, and his words actually happened.

One time Manikmaya felt very thirsty, and he found a lake. When he drank the lake water — which he did not know was poisoned — then he vomited again, so he got a mottle in the neck. He noted that humans when born are very weak legs. Instantly, his leg was hit by a plague, and Manikmaya's left leg became weak.

When he fought with his wife Dewi Uma, condemned Manikmaya by Dewi Uma, so that he turned away like a giant, then turned Manikmaya. When

BALI TRUE BACK HISTORY

Manikmaya saw a praying man whose clothes covered his body, then Manikmaya laughed because he thought the person had four arms. Then immediately the four arms Manikmaya.

The following is the sequence of Batara Guru's children, starting with the oldest (according to Javanese wayang tradition):

Batara Sambu, Batara Brahma, Batara Indra, Batara Bayu, Batara Wisnu, Batara, Ganesha, Batara Kala, Hanoman.

Batara Teacher in Batak mythology

Batara Guru is one of Debata na Tolu (Gods of the Trinity) who controls Banua Ginjang (the upper world, the abode of the gods). He and his siblings -Debata Sori Pada and Debata Mangala Bulan- were born from three eggs which were incubated by a giant hen, Manuk Patiaraja, a figure of Awataara from Debata Asi Asi. He married a goddess named Siboru Porti Bulan and had two sons (Mula Songta and Mula Songti) and two daughters (Siboru Sorba Jati and Siboru Deak Parujar). Siboru Deak Parujar then married Siraja Odap Odap and gave birth to descendants of the ancestors of humanity who lived in Banua Tonga (the middle world, namely the Earth).

Mulajadi na Bolon, the almighty power, gave the Batara Guru wisdom, judicial law, royal law, knowledge, and the ability to control the destiny and destiny of humanity. Its territory extends from Siunggas Hill to Parsambilan Hill, including a seven-storey paradise where the sacred tree of Ara Day grows.

Guru's Batara is depicted wearing a black robe and a large ship-shaped turban with three colors called "Talungkup". He rides a dark horse and in his hand

BALI TRUE BACK HISTORY

carries a scale called "Gantang Tarajuan". He has a black crow and a Nanggar Jati bird. He also has the ability to give life to humanity and open their ears so they can distinguish between good and evil words. (Source: Mythology of Batak Indonesian pages))

Based on the above source, Batara Guru's children are listed as follows (outside of Dalihan na Tolu's law):

Mula Songta married Nan Bauraja, daughter of Debata Sori Pada and Siboru Malimbim

Mula Songti married Narudang Ulubegu, daughter of Debata Sori Pada and Siboru Malimbim

Siboru Sorba Jati married Naga Padoha, son of Debata Mangala Bulan and Siboru Anggarana

Siboru Deak Parujar marries Siraja Odap Odap, son of Debata Mangala Bulan and Siboru Anggarana



(based on Sureq Galigo):

Batara Teacher in Bugis mythology

According to Sureq Galigo, Batara Guru is a god, the son of the Patotoqe and Datu Palingeq, who was sent to earth to be raised as a human being. The name of its deification is La Togeq Langiq. He has at least ten children from five concubines, but only one son of the empress he loves, We Nyiliq Timoq. He is the father of Batara Lattuq and grandfather of Sawerigading, the main character of the Bugis mythology story, Sureq Galigo. He is also the father of Sangiang Serri, the goddess of rice and fertility in Bugis mythology.

List of Batara Guru's children

BALI TRUE BACK HISTORY

We Oddang Nriug (aka Sangiang Serri), from concubine We Saung Nriug La Pangoriseng from concubine We Leleq Ellung

La Temmalureng from concubine We Saung Nriug La Temmalolo (twin sister of La Temmalureng) from concubine We Saung Nriug La Lumpongeng from Apung Talaga concubine

La Pattaungeng from concubine Tenritalunruq We Temmaraja from concubine Ritoja Floating La Tenriepeng from concubine We Saung Nriug

La Temmaukkeq from concubine We Leleq Ellung La Sappe Ilek from concubine Apung Talaga

La Tenrioddang dario concubine Tenritalunruq Batara Lattuq from empress We Nyiliq Timoq

34. Batara Hyang Guru's work on Sanggah Kamulan

Kamulan's ring is Ida Sang Hyang Atma's, Kamulan's ring is the father's paratma, Kamulan's mother's soul is Sang Hyang Siwatma's, Kamulan's ring is in the middle of a raganta, Brahmadadi's meme fathers play the Sang Hyang Tuntung. (Picked from Usana Dewa Lontar)

Meaning:

In Kamulan it was mentioned Sang Hyang Atma, in the right room of Pelinggih Kamulan, the father was called Sang Hyang Paratma, in the left room Kamulan was the mother called Sang Hyang Siwatma, in the living room Kamulan raganta became Brahma as mother and father became Sang Hyang Accusation.

BALI TRUE BACK HISTORY

Upstream in the yard in every house of the people in Bali there is generally a place of family worship called Sanggah or Merajan Kamulan. In Lontar Siwagama stated that:

"Bhagawan Manohari of Siwapaksa for Sri Gondarapati's assignment to build a cult called Kamulan in each of the upstream housing experts.

Ten residential yards have a place of worship called Pelinggih Pretiwi. Twenty yards of residential houses have a place of worship called Pelinggih Ibu. Forty residential yards have shrines called orphans. "

This has caused every community yard in Bali to have a Kamulan shrine which is generally built upstream of the residential grounds. According to some Hindu literature sources in Bali, who was worshiped at Pelinggih Kamulan was Sang Hyang Atma.

Besides being stated in the Usana Dewa Lontar quoted above it is also stated in the Lontar Gong Wesi as follows:

"... ngarania Sang Hyang Atma, Kamulan Tengen ring bapanta sang Sang Paratma, Kamulan kiwa ring ibunta sang Sangwatma, Kamulan madia raganta ring, atma dadi meme father ragane sleep ring inside dadi Sang Hyang Tunggal nunggalin raga ... "

Likewise in the Largar Siwagama Sargah ten states: "... kramania the Pitara mulihing batur Kamulania nguni ..."

That's why the Pitara Sang Pitpara returned to his original Kamulan home. The thing which states even more firmly that Pelinggih Kamulan as the place of worship of Sang Hyang Atma is Lontar Purwa Bumi Kamulan.

BALI TRUE BACK HISTORY

This ejection outlines the procedures for the Nandu Dewa Hyang ceremony in Kamulan. This papyrus outlines in great detail the procedures for keeping the ancestral holy spirits called Dewa Pitara in Kamulan.

In the ***Gayatri*** Lontar stated when people die their spirits are called Preta. After going through the procession of the spirit cremation ceremony called Pitra. After going through the Atma Wedana ceremony with Nyekah or Mamukur the spirit is called Dewa Pitara. The Ngaben ceremony and Atma Wedana ceremony are classified as the Pitra Yadnya ceremony.

Whereas the Ngalinggihang or Nuntun Dewa Hyang ceremony by the God of Pitara in Pelinggih Kamulan was already classified as Yadnya God. The spirit called the Pitara God is a spirit that has reached the Deva realm.

Because Sang Hyang Atma who has reached the God Pitara level is believed to be equal to a God. The elimination of the God of Pitara in Kamulan is also stated very clearly in the Lontar Pitutur Lebur Gangsa and the Lontar Sang Hyang Lebur Gangsa. In Lontar Pitutur Lebur Gangsa it is stated as follows:

"... Muwang uploaded the deity of pitara a ring to the mother with a ring of ambulance ..."

Whereas in Lontar Sang Hyang Lebur Gangsa it is stated as follows:

"... muwah help the young man of karahaken pitara ngaranya angloadaken the god Pitara ring mother hear muang ring Kamulan ngar an ..."

Both of these palms state that the extermination of the ancestral holy spirit called Dewa Pitara in Kamulan by the term muwang uploads the Pitara god Dewa ring with the Kamulan ring.

BALI TRUE BACK HISTORY

In the Balinese tradition, Dewa Pitara who was staged in Pelinggih Kamulan was called Batara Hyang Guru.



In Vana Parwa 27,214 it is stated that there are five types of Teachers, namely:

1. Agni, the holy ray of Hyang Widhi,
2. Atman is the holiest element in human beings originating from Brahman,
3. Eyes, the mother who gave birth to us,
4. Pita namely father causes us to be born, and
5. Acarya, the teacher who gives knowledge.

This is what seems to be the teachings of Chess

Teachers in Bali, namely Swadyaya Teachers, Rupaka Teachers, Recitation Teachers and Wesesa Teachers. Because Atman as one of the Teachers stated

BALI TRUE BACK HISTORY

in Vana Parwa seems to be the basis of Kamulan's foundation as a place to worship the God of Pitara as the Batara Hyang Guru.

The Atman in Upanisad is the Brahman in the living beings who are covered by Panca Maya Kosa. To make Atman a Guru, it is through the process of the Ngaben ceremony, Mamukur and Nandu Dewa Pitara. The process of the ceremony as a symbol to release Atman from the veil of Atman called Panca Maya Kosa.

Thus Atman, who was essentially Brahman, directly without obstacles, Panca Maya Kosa could become a teacher and a family. The ceremony is like removing a veil of cloudy in the blue sky that covers the sun's rays so that the sun's rays can directly illuminate the earth. That was the process of the Ngaben ceremony to release Atman from the veil of Sarira Stula.

Atma Wedana ceremony releases Atman from the veil of Suksma Sarira. While the ceremony of Danda Kalepasan is a ceremony to take the sins of the ancestors by their offspring. Thus Sang Hyang Atma is no longer covered so it is called the God of Pitara.

The Danda Kalepasan ceremony in Bali called it the Maperas ceremony, which means that the descendants of the people who were celebrated adopted the karmic debts of the ancestors they were entrusted with. What the offspring inherit is not just material wealth.

Various karmic debts from the ancestors must also be inherited. This means that worship of ancestors in the tradition in Bali, both good and bad, more or less than those ancestors must be accepted as inheritance. The good thing

BALI TRUE BACK HISTORY

must be strived to continue to be maintained and even developed its existence to be more useful for the next life.

While the bad of the various deficiencies of the ancestors must be reduced so as not to develop damage the next life. Experience is the best teacher, people say. The good and bad experiences of the ancestors were made teachers in this life. That is the importance of worshiping ***Batara Hyang Guru in Kamulan***.

Kamulan's ring is Ida Sang Hyang Atma's, Kamulan's ring is the father's paratma, Kamulan's mother's soul is Sang Hyang Siwatma's, Kamulan's ring is in the middle of a raganta, Brahmadadi's meme fathers play the Sang Hyang Tuntung. (Picked from Usana Dewa Lontar)

Meaning:

In Kamulan it was mentioned Sang Hyang Atma, in the right room of Pelinggih Kamulan, the father was called Sang Hyang Paratma, in the left room Kamulan was the mother called Sang Hyang Siwatma, in the living room Kamulan raganta became Brahma as mother and father became Sang Hyang Accusation.

Upstream in the yard in every house of the people in Bali there is generally a place of family worship called Sanggah or Merajan Kamulan. In Lontar Siwagama stated that:

"Bhagawan Manohari of Siwapaksa for Sri Gondarapati's assignment to build a cult called Kamulan in each of the upstream housing experts.

35. Batara Sambu

In the world of Javanese puppetry, Batara Sambu is the son of Batara Guru who resides in the Kahwangan Suwelagringging. He was assigned to control the clouds. He once descended to the world and became king with the title Prabu Maldives. He then dropped down Receipt Wisrawa, Dasamuka's father.

In staging Javanese puppets, Vishnu is often referred to as the Sanghyang Batara Vishnu. According to this version, Vishnu is the fifth son of Batara Guru and Batari Uma. He is the most powerful of all the sons of the Batara Guru.

According to Javanese mythology, Vishnu first descended into the world to become the king of the title Srimaharaja Suman. The country is named Medangpura, located in the current Central Java region. He later changed his name to Sri Maharaja Matsyapati, dominating all types of aquatic animals.

Besides that, Vishnu also incarnated or was born as a human. The incarnation of Vishnu according to wayang, among others,

Srimaharaja Kanwa. Resi Wisnungkara, Prabu Arjunasasrabahu, Sri Ramawijaya, Sri Batara Kresna, Prabu Airlangga, Prabu Jayabaya, Prabu Anglingdarma, Prabu Ken Arok, Prabu Kertawardhana.

The belief of the original teachings of the Archipelago in Indonesia that all gods are manifestations of this supreme being. This belief is the same as the Smartism belief, which also states that various forms of God, Vishnu, Shiva are different aspects of the same Supreme Being. Lord Shiva is also worshiped in other forms such as "Batara Guru" and "Maharaja Dewa" (Mahadeva) which

BALI TRUE BACK HISTORY

are very close to the Sun in the local indigenous teachings of the archipelago in Indonesia or called Keбатinan.

A belief in Trimurti, consisting of: Brahma, the creator of Vishnu or Vishnu, Preserver of Ćiwa or Shiva, Confidence in all other gods and goddesses (Hyang, Dewata and Batara-Batari) Sacred texts found in Hindu Dharma Religion are Vedas and Upanishads. [58] They are the basis of Indian and Balinese Hinduism.

Other sources of religious information include Universal Hindu Purana and Itihasa (especially

Ramayana and Mahabharata). The Mahabharata and Ramayana epics become traditions timeless between Indonesian artists, expressed in wayang kulit (wayang) and dance performances.

We need to know that the real events of the Ramayana and Mahabharata cherries are true and the center of the kingdom mentioned in the story is in the archipelago. It appears in Prambanan which presents the complete story. There are no other ancient buildings telling the complete story other than in Prambanan.

This agreement was acknowledged by the Dalang community in the archipelago. In terms of Archeology that supports it, in Java, Sangiran found the oldest human fossils in the world.



36. Hindu and Indian history

In this Section we will understand the history and philosophy of Hinduism in general, the author is going to explain Hinduism especially those from India. To see the differences between Bali and India, especially in understanding Hinduism, the author will emphasize once again that the teachings of Bali are

BALI TRUE BACK HISTORY

the original teachings of the archipelago representing all the teachings in the archipelago.

The teachings of Bali in the beginning were not and were not the same as the teachings of Hinduism especially in India, the original teachings of the archipelago recorded in Balinese culture were teachings that underlie Hindu teachings and even Buddhism in India.

So here if the writer describes Hinduism, it does not mean that he is also explaining the teachings of Bali, not. Here the writer is describing Hinduism in general, later we will understand that the original teachings of the archipelago recorded in Bali are the underlying teachings in India. Pre-Vedic teachings on Indian soil originated from the Archipelago

The oldest prehistoric religion in India that might leave its mark on Hinduism [m] originates from mesolithic and neolithic times. Some tribal religions in India still survive, predating the dominance of Hinduism, but it should not be assumed that there are many similarities between tribal societies in prehistoric times with present time.

The first human race to occupy India (c. 40,000–60,000 years ago, during the Paleolithic period) was an Australoid that might have had a relationship with native Australians. [198] There are allegations that the race was almost extinct or pressured by a wave of migration in the next period. [199]

Let's look about Australoid.

BALI TRUE BACK HISTORY

At the end of the nineteenth century, anthropometric studies led to propositions from racial groups in which it divided Humanity into four main groups (Xanthochroic, Mongoloid, Negroid, and Australioid). [200]

The Australoid race is part of the racial classification used to refer to the people or indigenous regions of Southeast Asia, South Asia, Australia, Melanesia, and historically parts of East Asia. This concept begins with the typological method of racial classification. [201] [202] [203]

They are described as having dark skin with wavy hair, in the case of Vedoid races from South Asia and Aboriginal Australia, Australoid Adivasi from India. According to this typology, Australoid people often mix with other races (mostly Caucasoid and Mongoloid) throughout Indonesia, the Philippines, Malaysia, Vietnam, Singapore, Thailand, Myanmar, Laos, Cambodia, East Timor, Brunei, Sri Lanka, the Indian and Australian subcontinent. [201]

In the Out of Africa theory, the Australoid ancestor, the Proto-Australoid, is considered the first branch of the Proto-Capoids to migrate from Africa around 60,000 BC.

This migration was hypothesized to occur along the current continental shelf which was submerged on the north coast of the Indian Ocean, reaching Australia around 50,000 BC. However, this theory is supported by the Continent of Sunda Land.

According to Archaeologist Peter Bellwood, "much of the Southern Mongoloid population of Indonesia and Malaysia now has a high Australo-Melanesian genetic heritage." [204] In the photo above, Makassar man from Sulawesi, Indonesia is seen. According to archaeologist Peter Bellwood, the majority of

BALI TRUE BACK HISTORY

people in Indonesia and Malaysia, the area he calls the "Mongoloid-Australasian zone", is "Southern Mongoloid" but has a high Australoid mix. [204]

Ancient skulls of individuals with Australoid morphology have been found in America, leading to speculation that people with phenotypical similarities to Proto-Australoid might be the earliest inhabitants of the New World.

[205] [206] [207]

If this hypothesis is correct, this means that some Proto-Australoids continued the Great Coastal Migration outside Southeast Asia along the northern continental shelf in East Asia and across the Bering land bridge, reaching America around 52,000 BC.

According to the references of the Archeologists above we can conclude that, the first human race to occupy India (c. 40,000-60,000 years ago, during the Paleolithic period) was the Australoid Race originating from the archipelago that was still united named Sunda Land.

In the book that the author made titled Lemuria Adlantis Nusantara clearly explained that Early Civilization on Earth was in Sunda Land called Lemuria. After that time there was a civilization that dominated the world and also centered on the archipelago namely AdLantis, by historians of this period called by the period of Indo Aryan civilization.

BALI TRUE BACK HISTORY

This Lemuria civilization has teachings about Shiva, Brahman and Vishnu, This teaching is not Hindu but this teaching which underlies the philosophy of later Hinduism, Jain and then Buddha.

Before we understand more deeply about the true teachings of the archipelago which is the basis of the teachings in India, let's continue this explanation, namely the history of the formation of the teachings of



philosophy in India which later was called Hinduism.

After Australoid occupation in Indian land, the Caucasoid race (including the Elamo-Dravidian nation [c. 4000 [208] to 6000 BC] [209] and Indo-Arya [c. 2000 [210] to 1500 BC] [211]) and

Mongoloid (Sino-Tibetan) migrated to India. The Elamo-Dravidian [I] probably came from Elam, now Iranian territory. [208] [209]

After the occupation by the Australoid Race on Indian soil, the Dravidian Caucasoid race, Let's see who and what civilization grew up in the Dravidian Race on Indian soil.

BALI TRUE BACK HISTORY

In the 19th century Meyers Konversations-Lexikon (1885-90), the Caucasoid was one of the three major human races, in addition to the Mongoloid and Negroid. Taxon is taken to consist of a number of subtypes. Caucasoid societies are usually divided into three groups for ethnolinguistic reasons, called Aryans (Indo-European), Semites (Semitic languages), and Hamites (Hamitic languages namely Berber-Cushitic - Egyptian). [212]

Asko Parpola, who regards Harappa as a Dravidian, notes that

Mehrgarh (7000 BC to around 2500 BC), to the west of the Indus River valley,[213] was the predecessor of the Indus Valley Civilization, whose inhabitants migrated to the Indus Valley and became the Indus Valley Civilization. [214] This is one of the earliest sites with evidence of agriculture and grazing in South Asia. [215] [216]

Here we find who and what civilization is based on the teachings in India from the archaeologists above mentioned, Harappa as a Dravidian is the predecessor of the Indus Valley Civilization, whose inhabitants migrated to the Indus Valley and became the Indus Valley Civilization. We will see Harappa and teachings her, does her teaching come from the archipelago

Evidence of some ancient findings proves prehistoric religion in the Indian subcontinent originating from the Mesolithic era which was scattered and printed on stone paintings. The Harappan civilization of people from the Indus Valley, which lasted 3300-1300 BC (mature period, 2600-1900 BC), had an early urban culture that predated the Vedic religion. [220]

According to anthropologist Gregory Possehl, the Indus river valley civilization (2600–1900 BC) contains a logical, or perhaps arbitrary, starting point for some

BALI TRUE BACK HISTORY

aspects of later Hindu tradition. [217] Religion at that time contained worship of the Almighty God, who was compared by some experts (especially John Marshall) as a proto-Shiva, and perhaps a figure of Mother Goddess, which underlies the Sakti figure.

Other practices from the age of the Indus river valley civilization that continued into the Vedic period included worship of water and fire. However, the relationship between

gods and practices of the Indus river basin with Hinduism today have become the subject of political strife and expert debate. [218]

We will deepen about the Indus Valley Civilization and Harappa 38. The Indus River Valley Civilization

The Indus River Valley Civilization, 2800 BC – 1800 BC, is an ancient civilization that lived along the Indus River which is now a territory of Pakistan and western India. The Saraswati Veda River which might have dried up in late 1900 BC.

The Dravidian community or people who are thought to be the founders of this ancient city itself is a question mark for archeologists. Their history cannot be traced until now. The language and characters they use in the artifacts found there are still not solved until now.

Harappa is a city in Punjab, northeast of Pakistan about 35 km. Location of Harappa in the Indus River Valley southeast of Sahiwal. The city is located on the banks of the former Ravi River.

BALI TRUE BACK HISTORY

The modern city is located next to this ancient city, which was inhabited between 3300 and 1600 BC. In this city many relics are found from the Indus Culture period, which is also famous as Harappan culture.

At that time, Harappa had a population of around 40,000 people, which was considered to be large in his day. Relations of the ancient Indus civilization at that time were known as trading partners with the civilizations of Egypt and Mesopotamia. The ancient site of the city of Harappa contains ruins of the city from the bronze age which are part of the culture of Cemetery H and the Indus valley civilization, centered on Sindh and Punjab.

The city is estimated to have a population of around 23,500 inhabitants and the largest during the Mature Harappa phase in 2600 to 1900 BC. The two largest cities of the time, Mohenjodaro and Harappa appeared around 2600 BC along the Indus river valley.

The stone artifacts at the Harappa site are made of red sand, clay which is baked at very high temperatures. The presence of trauma and infectious diseases is clearly seen on human skeleton taken from the three cemeteries of the city of Harappa, one of the largest cities in the Indus civilization.

They found a growth in the character of the Indus community and the nature of its destruction. The results found in people who were taken (analytical samples) from the cemetery turned out to have the highest level of violence and disease. Violence rates ranged from 50 percent in 10 skull samples, and more than 20 percent of the destruction proved that these people were proven to have leprosy infections.

BALI TRUE BACK HISTORY

The results of the analysis are very contrary to the old assumption that the Indus civilization developed as a peaceful, cooperative and egalitarian society, without social differences, hierarchy, or differences in access to basic resources.

The population of the city of Harappa was suspected of suffering from leprosy during the Indus urban development phase and increased significantly over time. New diseases then emerge such as Tuberculosis found after urbanization, violent injuries (skull injuries) also increase with time.

The environment is slowly beginning to change, trade networks are increasingly out of control, when combined with social changes and certain cultural contexts, then all cooperation aimed at creating a safe situation in the increasingly untenable. Because violence and disease increased at the highest level, humans finally left the Indus civilization in the city of Harappa.

Uniquely in the city, there are no buildings for religious activities and signs of the caste system. This has led researchers to speculate that the people of Mohenjo Daro and Harappa were civilizations that lived entirely dependent on science (had abandoned religious practices) and had a high philosophy of life (seen in the absence of a caste system in social hierarchies). [219]

Author's review of the early Civilizations in the Indus river lembang namely the Civilization of Mohenjodaro Harrapa, Is a civilization that has existed and experienced destruction after a terrible war, that is during the Battle of Baratayudha recorded in the book of Mahabarata.

While the kingdom that was first in the archipelago was a large empire recorded in the story of the Ramayana, this was recorded in the Prambanan

BALI TRUE BACK HISTORY

shrine and holy building sites which were scattered in the center of the empire at that time around the Dieng plain on the island of Java.

The history of Indian religions begins with the history of the Vedic religion, the religious practices of the early Indo-Iranians, which were collected and later edited into the Vedas. The period of composition, editorial and commentary of these texts is known as the Vedic period, which lasted from around 1750-500 BC. [221]

Here we can see that there were teachings before 1750 BC there were Vedic teachings, namely the Pre-Vedic period, the Pre-Vedic Teaching that underlies the teachings and formed the philosophy of religion which later named Hinduism, Jain and Buddhism, the teachings were marked by the mention of Shiva, Brahma and Vishnu.



Later we will describe the teachings that underlie it before it was named Hindu namely the teachings of Brahmanism among those who called Shivaism and Vaishnava,

BALI TRUE BACK HISTORY

these teachings later became Hindu in India. Then where did this teaching come from?

This teaching comes from Sunda Land which is a large island where the center of civilization has existed and advanced civilization was called Lemuria, which later this civilization receded and suffered destruction due to disasters and large earthquakes, because this civilization is centered in volcanic areas, Genesis It was marked by the eruption of Mount Toba, which is currently on the island of Sumatra and Mount Sunda, which is now dead, the rest of the valley that became the city of Bandung in West Java.

The Lemuria Civilization then continued with the Adlantis civilization on the big island of Sunda Land which has a noble teachings and philosophies. The teachings of this Philosophy are the ones that have spread to the corners of the world. Characteristics are marked by the culture of worship and respect for the Sun or Sun Gods.

Dewa **Ra** is the god of the Sun. The mention of Pa Ra Hyangan is proof that the civilization on Java Island is the remnant of civilization that worships the Sun that once existed in the land of Sunda Land, which is now called Java in the Archipelago.

Civilization with worship to the Sun centered on the Archipelago at that time spread throughout the World and left a large building site characterized by rituals to the Sun, between Egyptian Pyramids and Mayans in America.

Characteristics of these buildings are the form of Punden Terundak, ancient buildings and many of these sites we have encountered until now in the

BALI TRUE BACK HISTORY

Archipelago, especially the island of Java, and Borobudur is the most complete site that is still completely intact which manages these civilizations.

Borobudur is not a Buddhist temple, the original teachings of the archipelago during the Lemuria and Adlantis Civilizations were the basis of the formation of Buddhism and Hinduism in India.

What incident and recorded where this can we get right ...?

On the island of Java we will find many buildings and sites that marked this before, namely the things that are the basis of the philosophy that comes first from the teachings in India. At the time called Pra Vedas, the teachings came from the archipelago.

In the discussion about Hinduism in India, which is the beginning of the history of Hinduism in India, historians note that Hinduism in India has no figures and founders, Hinduism in India is a diffusion of several philosophies that have existed before it, this historians mark with civilization Harrapa and Mohenjodaro in the Indus River Valley.

Previous buildings that are widely available on Java Island are proof that the Philosophy first existed, namely the Philosophy which underlies the teachings of Hinduism and Buddhism in India, marked by the mention of Tri Dharma Shiva, Vishnu and Brahma.

The mention of Lord Shiva, Vishnu and Brahma is the original teachings of the Archipelago, In the past it was not and was not named Hindu, it was the teaching that underlies its later name Hindu or Buddha.

BALI TRUE BACK HISTORY

The events and periods of the spread of these teachings from the Land of Sunda Land, which is now called the Archipelago to the land of India, are recorded in reliefs in Prambanan and also recorded in Borobudur in the form of monuments.



38. Prambanan records the stories of Ramayana and Mahabharata

Prambanan is a sacred building in the past of civilization that has existed in the archipelago and records major events that underlie teachings in India, the teachings and philosophies were recorded in the Ramayana and Mahabharata stories.

BALI TRUE BACK HISTORY

The philosophy and teachings of the Ramayana and Mahabharata events later became the main basis of philosophy which was then compiled in the Vedas.

Now let's turn back to think in accordance with the existing view so far that Hinduism and Buddhism originated in India and underlies the formation of teachings in the archipelago, If true it is certainly in India we find many buildings that underlie it or recorded in its reliefs about it .

But that is not proven, and there are many buildings and even more complete records of the teachings are in the archipelago, precisely in ancient sacred buildings scattered on the island of Java. Post Mahabharata follows is a resume resume from the book below where explained about "Mahabharata" this book was written by Ed. Viswanathan (Translated by NP Putra)

The Mahabharata contains episodes, stories, dialogues, discourses and sermons. It consists of 110,000 verses or 220,000 lines in eighteen Parts or parts.

Each Parwa is:

1. Adi Parwa,
2. Sabha Parwa,
3. Wana Parwa,
4. Wirata Parwa,
5. Udyoga Parwa,
6. Bhishma Parwa,

BALI TRUE BACK HISTORY

7. Drona Parwa,
8. Because of Parwa,
9. Salya Parwa,
10. Sauptika Parwa,
11. Stri Parwa,
12. Santi Parwa,
13. Anusasana Parwa,
14. Aswamedhika Parwa,
15. Ashrama Parwa,
16. Mausala Parwa,
17. Mahaprasthanika Parwa,
18. Swargarohana Parwa.

Apart from these eighteen Parwa poems which are appendices of 16,375 poems, known as Hariwamsa Parwa.

So in total there are nineteen Parwa even though some saints do not consider the last part to be important Parwa.

Mahabharata is the longest poem in the world. Bhagawad Gita is part of the Mahabharata. It is very difficult to tell the story of the Mahabharata in a few words. Nevertheless, let me try to tell it briefly.

BALI TRUE BACK HISTORY

Batara Brahma has Atri's son. Soma is the son of Atri.

Buddha and Pururawas are sons of Soma. Ayus is Pururawas son.

Yayathi, Dhushyantha, Bharata, Kuru and Santhanu were born from the Ayus lineage. Raja Santhanu had a son from Goddess Ganga, known as Ganeya, Dewabrata, and was popularly known as Bhisma.

After the birth of Bhisma, Dewi Gangga parted ways with Raja Santhanu. Then Santhanu fell in love with a woman named Satyawati (from a fishing tribe).

Satyawati's father made Bhisma swear to be single for life as a condition of allowing her daughter to marry King Santhanu.

From Satyawati Raja Santhanu has two sons named Chitrangada and Vichitravirya. They married two daughters of the king of Kasi, Ambika and Ambalika. Chitrangada was killed by a Gandharwa (celestial being) and Vichitravirya died of an illness.

Suddenly the country did not have a ruler. Therefore Ratu Satyawati invited her son (from Reshi Parasara), Reshi Veda Vyasa, to impregnate the two daughters. Putri Ambika gave birth to Dhristarashtra.

Putri Ambalika gave birth to a son named Pandu. Veda Vyasa also impregnates a servant girl who later gives birth to Vidura.

Pandu, even the youngest son, became king because his brother, Dhristarashtra was blind. Pandu married Kunti and Madri, and from Kunti he had three sons namely Yudhishtira (also called Dharmaputra), Bhima and Arjuna.

BALI TRUE BACK HISTORY

From Madri he has two sons, Nakula and Sahadewa. The five Pandu sons together are called Pandavas. Dhristarashtra married Dewi Gandhari, and had a hundred sons and a daughter.

His oldest son is named Duryodhan and his daughter is Dussala. Raja Pandu suddenly died, because of that Dhristarashtra was crowned king. But he was entirely under the influence of his eldest son, Duryodhan.

When the Pandavas came to settle in Hastinapur, the capital, Duryodhan tried to eliminate them.

The animosity between Kaurawa and the Pandavas eventually led to a very great war known as the Mahabharata War.

Krishna sided with the Pandavas in this war. In this war all Kaurawa were killed. After the war Yudhistira became king.

A few years later, Krishna, together with his citizen called Yadava, left this world. Soon after that Yudhishtira and his brothers handed over the kingdom to the following is a continuation of the resume from which book below explained about "Ramayana" this book was written by Ed. Viswanathan (Translated by NP Putra)

The two famous epics or Ithihasa are Ramayana and Mahabharata. Reshi Valmiki wrote the first and Reshi Veda Vyasa, son of Reshi Parasara, wrote the second.

The story of Reshi Valmiki is in Uttara Kanda, an addition to the great epic Rama Yana.

BALI TRUE BACK HISTORY

In the early part of his life, Valmiki was an anonymous street robber. He used to rob people who passed by to support his children and wife.

One day Maharesi Narada passed by and the robber attacked the holy man. Narada asks Valmiki why he robbed her. "To support my family," the robber answered. "When you rob someone you also cause a lot of sins. Does your family also want to bear that sin?" Asked Mahareshi.

"I'm sure they want to," the robber answered. "All right," said Mahareshi, "why don't you bind me here, go home, and ask everyone if they are ready to share your sins with the money you brought home?" The robber agreed.

He tied the Maharesi to a tree and ran to his modest house. There he asked all his family members with the question, "Will you share my sins?"

The whole family, including his wife, gave an empathy answer "no." For the first time in his life, the robber understood the truth. With tears

falling on his cheek he ran to Narada and begged for mercy.

Mahareshi taught the robber how to worship God. It is said that the robber was so immersed in samadi that the ants built ant hills around him.



BALI TRUE BACK HISTORY

Finally, after years of samadi, a voice came from nowhere asking the samadi robber to wake up from his meditation.

The voice named him Valmiki, meaning "he who was born in the anthill. This is the story of Valmiki. When Valmiki walked across the forest he saw a pair of pigeons being compassionate.

When Maharesi was fascinated by the sight, an arrow passed through him and struck the male dove. The dove flies down in sadness and weeps for her dead lover. Valmiki looked at the hunter and called him a bastard, but immediately felt that as a saint he did not deserve to say that.

Then a voice from the sky said, "Oh! Valmiki, your words are very poetic; don't be sad. This is the right time for you to write about Batara Rama." After receiving orders from the voice in the sky, Valmiki wrote the eternal poem Ramayana, the story of Batara Rama. Valmiki wrote it entirely as a narrative of a female dove crying to her.

At the beginning of each chapter, he makes the reader aware of the fact that a crying bird tells a great story about Batara Rama.

In short, Ramayana is the story of Batara Rama and Dewi Sita. He is a poem with 24,000 couplets.

The short story is as follows. Once upon a time there was a king named Dasaratha who had three wives, Kausalya, Kaikeyi and Sumitra. Unfortunately, Dasaratha did not have children from his three wives, so he performed a special ceremony called Puthra Kamesthi Yagam. From the fire of the ceremony came a panacea for all elixirs taken by the three queens.

BALI TRUE BACK HISTORY

As a result, Kausalya had a son named Rama, Kaikeyi had a son named Bharata, and Sumitra had two sons named Lakshmana and Shatrugna. Rama and Lakshmana became strong friends from childhood onwards, so too Bharata and Shatrugna. When children enter adolescence,

Rama married Dewi Sita, the orphan daughter of the great king Janaka. After that, Raja Dasarata thought about leaving the throne and raising the crown prince Rama to become king.

The whole country was overjoyed at the news, except Kaikeyi and his servant Mandara. Finally, the jealousy and intrigue of Queen Kaikeyi made Rama leave the kingdom and go to the forest with his wife Sita and his beloved brother Lakshmana.

In the forest, poor Sita was kidnapped by Rahwana, the king of the people of Sri Lanka. Rama came to free Sita with the help of monkey king Sugriwa and his prime minister Hanuman.

In one big battle, Rama destroyed Ravana and his army. Rama, along with Dewi Sita, finally returned to the kingdom of Ayodhya.

Ramayana is a poem that is very popular with Hindus. The sacred Deepavali festival is a celebration of the victory of Rama over the giant king Ravana. Deepavali or Diwali - the Festival of Lights - is celebrated throughout India.

Rama is Awatara from Wishnu and Ramayana is a story that projects Hindu ideals about life. Rama is the perfect human being, Sita is the perfect wife and Lakshmana is the perfect sister.

BALI TRUE BACK HISTORY

There are various versions of Ramayana. The Hindu version was written by Reshi Tulsi Das. The Malayalam version was written by Thuncheth Ezuthchan. The original Ramayana texts were written in very beautiful Sanskrit.

Let's look a little about Prambanan.

Prambanan is located in an ancient building complex, approximately 17 km to the east of Yogyakarta, precisely in Prambanan Village, Bokoharjo District. The location is only about 100 m from the Yogya-Solo highway,

In the inner court there are 2 rows of temples that run north and south. In the west row there are 3 temples facing east. The northernmost temple is Vishnu Temple, in the middle is Syiwa Temple, and in the south is Brahma Temple. In the east row there are also 3 temples facing west.

These three temples are called wahana temples (rides = vehicles), because each temple is named after an animal that is mounted by a god whose temple is located in front of it. The temple facing the Vishnu Temple is the Garuda Temple, which faces the Syiwa Temple is the Nandi Temple (ox), and the one facing the Brahma Temple is the Swan Temple.

Thus, the six temples facing each other form a corridor. The Vishnu, Brahma, Goose, Garuda and Nandi temples have the same shape and size, which is based on a square area of 15 m² with a height of 25 m. At the north and south ends of each alley there is a small temple facing each other, called Apit Temple.

Named Syiwa Temple because in this temple there is a Shiva statue. The Syiwa Temple is also known as the Rara Jonggrang Temple, because in one of its

BALI TRUE BACK HISTORY

rooms there is the Durga Mahisasuramardani Statue, which is often referred to as the Rara Jonggrang Statue.

The body of the temple stands on a shelf as high as about 2.5 m. Syiwa Temple, which is located in the middle of the western line, is the largest temple. The basic plan is a rectangular area of 34 m² with a height of 47 m. Along the walls of the foot of the temple are decorated with sculptures of two kinds of decoration that are located alternately. The first is a picture of a lion standing between two kalpataru trees.

This decoration is found on all sides of the legs of the Syiwa Temple and the five other large temples. On the foot wall on the north and south sides of the Syiwa Temple, the lion's ornament above is flanked by a panel containing sculptures of a pair of animals sheltering under a kalpataru tree that grows in a pot. Various animals are depicted here, including: monkeys, peacocks, deer, rabbits, goats, and dogs. At the top of each tree are two birds.

On the other side of the foot wall of the temple, both the foot of the Syiwa Temple and other large temples, the panel with a picture of this animal is



342

BALI TRUE BACK HISTORY

replaced with a panel with a picture of kinara-kinari, a pair of human-headed birds, who are also sheltering under a kalpataru tree.

Stairs to climb to the surface of Batur are located on the east side. The upper ladder is equipped with ladder cheeks whose walls are decorated with tendrils and animals. The base of the stairs on the cheek is decorated with a wide open dragon head carved with the figure of a god in his mouth.

On the left and right of the stairs there is a small temple with a pointed roof with a statue of Shiva on all four sides of its body. At the top of the stairs there is the Paduraksa gate leading to the passageway on the batur surface. Above the threshold of the gate there is a beautiful Kalamakara sculpture.

Behind the gate there is a pair of small temples which have a niche in the body. The niche contained the Mahakala statue and Nandiswara, the gods of the doorman. On the batur surface there is a corridor about 1 m wide that surrounds the body of the temple.

This hallway is equipped with a fence or ledge, so that it looks like a hall without a roof. This ledge has angled corners, dividing the walls of the temple into 6 parts. Along the body wall of the temple is decorated with a row of sculpture Lokapala. Lokapala are the gods guarding the direction of the compass, such as Bayu, Indra, Baruna, Agni and Yama.

Along the inside of the ledge are carved reliefs of the Ramayana. This Ramayana story is carved in a clockwise direction, starting with the scene of Vishnu who was asked to come down to earth by the kings to overcome the turmoil created by Ravana and end with a scene of completion of the

BALI TRUE BACK HISTORY

construction of a bridge across the ocean towards the Alengka State. The connection to the Ramayana story is a wall in the ledge of the Brahma Temple.

The entrance to the rooms in the body of the temple is on the higher terrace. To reach the top terrace, there are stairs in front of each door room. In the body of the temple there are four rooms that surround the main room which is located in the center of the body of the temple.

The entrance to the main room is through a room facing east. This room is an empty room without any statue or decoration. The entrance to the main room is in line with the entrance to the east room.

The main room is called the Syiwa Room because in the middle of the room there is the Shiva Mahadewa statue, namely Syiwa in a standing position on a lotus with one hand raised in front of the chest and the other hand horizontally in front of the stomach. The Syiwa statue is located on a base (base) as high as about 60 cm, in the form of a yoni with a drainage channel along the edge of its surface.

There is no connecting door between the Syiwa Room and the three rooms on the other side. The north, west and south rooms have their own door, which is located right in front of the stairs going up to the upper terrace. In the northern room there is the Durga statue, Durga is depicted as an eight-handed goddess in a standing position on Lembu Nandi facing the Vishnu Temple. One of his right hand is lying on a club, while the other three are holding arrows, swords and discs. One left hand holds the head of Asura, a dwarf giant that stands above the head of Mahisa (ox), while the other three hold the bow, shield and flower.

BALI TRUE BACK HISTORY

In the western room there is a statue of Ganesha in a cross-legged position on the padmasana (lotus flower throne) with both feet meeting each other. Both hands sit on knees in the upright position, while the trunk is hitched in the left arm

In the southern space there is the Agastya statue or Syiwa GM. This statue has a rather fat and bearded body posture. Syiwa Mahaguru is depicted in a standing position facing the Brahma Temple in the south with the right hand holding the prayer beads and the left hand holding a pitcher.

Behind him, on the left there is a fly repellent and on the right there is a trident. Wisnu's temple is on the north side of the Syiwa Temple. The body of the temple stands on batur that forms a corridor ledge. Stairs to climb to the surface of Batur are located on the east side.

Along the walls of the temple's body are panels lined with sculptures depicting Lokapala. Along the inside wall of the ledge is decorated with a panel that contains reliefs Krisnayana. Krisnayana is the story of Krishna's life from the time he was born until he succeeded in occupying the throne of the Kingdom of Dwaraka.

Above the ledge lined ratna decoration. Under Ratna, on the outer side of the ledge wall, there is a small niche with Kalamakara decoration on it. In the niche there is a sculpture depicting Vishnu as a priest sitting in various hand positions.

Vishnu temple only has 1 room with one door facing east. In the room, there is a Vishnu statue in a standing position on the 'pedestal' shaped yoni. Vishnu is described as a god of hands 4. The right hand behind holds the Chakra

BALI TRUE BACK HISTORY

(Vishnu's weapon) while the left hand holds the oyster. The front right hand holds a mace and the left hand holds a lotus flower.

Brahma Temple is located south of the Syiwa Temple. The body of the temple stands on a shelf that forms a ledge. Along the walls of the temple's body are panels lined with sculptures depicting Lokapala.

Along the inner wall of the ledge is decorated with a panel that contains a continuation of the Ramayana story on the inner wall of the temple of Shiva Temple. This piece of Ramayana in the Brahma Temple tells the story of Rama's war, assisted by his younger brother, Laksmana, and the monkey army against Rahwana until Sinta goes wandering into the forest after being driven away by Rama who doubts his holiness. Sinta gave birth to her son in the forest under the protection of a hermit.

Above the ledge lined ratna decoration. Under Ratna, facing outward, there is a small niche with Kalamakara decoration on it. In the niche there is a sculpture depicting Brahma as a priest sitting in various hand positions.

Brahma Temple also only has 1 room with one door facing east. In the room, there is a Brahma statue in a standing position on a yoni-shaped pedestal. Brahma is described as a god who has four faces, each facing in a different direction, and two pairs of hands. On the forehead on the face facing forward there is a third eye called 'urna'.

The Brahma statue was actually very beautiful, but now it's broken. The walls of the plain Brahma room are without decoration. On the walls on each side there is a protruding stone that serves as a place to put oil lamps.

Nandi Temple. This temple has one entrance that faces west, which is to the Syiwa Temple. Nandi is the sacred bull riding Lord Shiva. When compared with the Garuda Temple and the Swan Temple which are on the right and left, Nandi Temple has the same shape, only its size is slightly larger and higher.

The body of the temple stands on a shelf as high as about 2 m. As found in the Syiwa Temple, on the foot wall there are two sculptured motifs that are located alternately. The first is a picture of a lion standing between two kalpataru trees and the second is a picture of a pair of animals sheltering under a kalpataru tree.

In the tree perch two birds. Such images are also found in other vehicle rides. Nandi Temple has one room in its body. The stairs and entrance to the room are on the west side. In the room there is a statue of Lembu Nandi, Syiwa's vehicle, lying in a position facing west.

In the room there are also two statues, namely Arca Surya (sun god) who is standing on a carriage pulled by seven horses and the statue of Candra (moon god) who is standing on a carriage pulled by ten horses. The walls of the room are not decorated and there is a stone protruding on each side of the wall that serves as a place to put oil lamps.

The hallway wall around the body of the bath is also plain without sculptured decoration. Garuda Temple. This temple is located north of Nandi Temple, facing Vishnu Temple.

Garuda is a mount on Vishnu. The shape and decoration on the feet and stairs of the Garuda Temple are similar to those found at Nandi Temple. Although it

BALI TRUE BACK HISTORY

is called the Garuda temple, there is no Garuda statue in the room inside the body of the temple.

On the floor of the room there is a Shiva statue in a smaller size than that found in the Shiva Temple. This statue was found embedded under the temple, and in fact the place is not in the room.

We can find out how complete the picture of Shiva Vishnu and Brahma in Prambanan is, can we find this in India if this teaching originates from India. Let's look again at the review we get from the historians on the teachings in India, especially about Hinduism.

From the explanation of Prambanan and the illustration of Shiva Wisnu and Brahma we can conclude that the teachings that appear in Prambanan are identical with Brahmanism, the teachings and philosophies that underlie Hindu, Jain and Buddhist teachings.



39. Get to Know Lord Shiva Deeper

He is an embodiment of the nature of *tamas*, centrifugal inertia. Tendency toward disappearance or fusion. The true meaning of Shiva is to whom the universe is asleep after annihilation and before the next cycle of creation.

All born must die. Everything that is produced must be separated and eliminated. This is a law that cannot be broken, the principle that causes this separation, the power behind this destruction is Shiva.

Shiva is far more than that, the separation of the universe ends in the highest reduction, becoming an infinite emptiness, the substratum of all existence, from which repeatedly appear this seemingly infinite universe.

BALI TRUE BACK HISTORY

Hindus, especially Hindus in India, believe that Lord Shiva has the characteristics that correspond to his character, namely: Four-handed, each carrying: trident, fir, prayer beads / genitri, pitcher. Three-eyed (tri netra), on his head decoration there is Ardha Chandra (crescent moon), a belt of tiger skin, decoration on the neck of a cobra.

By Balinese, Lord Shiva is worshiped in Pura Dalem, as a god who returns humans to their elements, becoming Panca Maha Bhuta. In pengider Dewata Nawa Sangga (Nawa Dewata), Lord Shiva occupies the middle direction with five colors. He was armed with lotus and was riding Nandini's bull.

The holy script I and Yes. He was worshiped at Besakih Temple. In other Indonesian traditions, sometimes Lord Shiva is called by the name Batara Guru.

The three Linga are sacred symbols as a means of worshiping God in their manifestations as Sang Hyang Tri Purusa. God is worshiped as Sang Hyang Tri Purusa in his function as the great soul of the universe. Shiva as the soul of Bhur Loka. Sada Shiva as a great soul

Bhuwah Loka and Parama Shiva as the soul of Swah Loka. The purpose of worshiping God as the great soul Shiva Bhur Loka is to achieve joy without the guardian of dukkha. As Sada Shiva to achieve endless and endless happiness.

As Shiva Parama to achieve noetic happiness that can not be imagined in real form and impossible to be given its characteristics. This was stated in the holy book Wrehaspati Tattwa.

One of the highlights of the existence of Lord Shiva, is that he is everywhere, in all directions of the compass and on the streets;

BALI TRUE BACK HISTORY

in the east He is Iswara,
in the southeast He is Mahesora, in the south He is Brahma,
in the southwest He is Rudra, in the west He is the Supreme,
in the northwest He is Sangkara,
in the northeast he is Sambhu and in the middle he is Shiva. As Sang Hyang,
in the east He is when Petak (white),
in the south he is Kala Bang (mer ah), in the west he is Kala Gading (Yellow),
in the north he is the time of Ireng (black) and in the middle it is the time of mancawarna.

The highest reality is called Shiva, which is an infinite consciousness, which is eternal, without change, without form, independent, everywhere, omnipotent, one without two, without beginning, without cause, without stain, exists by itself, always free, always pure and perfect.

It is not limited by time which is infinite happiness and intelligence, free from defects, all-doers and all-knowing.

Lord Shiva is the God of love, whose gifts are unlimited, love is unlimited and is a savior and teacher. He was always involved in the liberation of spirits from material slavery.

He wore the form of a teacher who came from his deep love for humanity. He wants everyone to want about Him and to reach Shiva-who is full of happiness.

BALI TRUE BACK HISTORY

He guarded the activities of personal spirits and assisted him in his forward movements. He freed personal spirits from bondage or bondage.

Lord Shiva permeates all nature with His Sakti and works through His Sakti. Sakti is the basic energy of Lord Shiva, which is really a body of Lord Shiva.

Like a potter is the main cause of a pot; tongkta and wheels are instrumental causes while clay is the material cause of crockery. Likewise Lord Shiva was the first cause of the universe, and at that time was an instrumental cause and virtual was a material cause.

Shiva has two aspects, namely one aspect He is the highest, without change and sat-cidananda, who are Samwits. Niskala Shiva is Nirguna Shiva, who is not connected with creative power. In another aspect, it changes as the universe.

The cause of this change is Shiva-Tattwa. Sakti Tattwa is the first dynamic aspect of Brahman. This Shiva-Tattwa and Sakti-Tattwa cannot be separated.

Shiva has eight characteristics according to Shiva Sidhanta's view, namely: independent, pure, self-knowledge, freedom from mala, abundant generosity, omnipotence, and happiness.

According to Shiva Sidhanta, God is the operative cause of the universe and his magic is his instrumental cause, maya is his material cause. From this virtual world evolved, and souls were provided locations of instruments and objects of knowledge.

Shiva has five functions, namely:

BALI TRUE BACK HISTORY

1. Tirodhana (obfuscation),
2. Srsti (creation),
3. Sthiti (maintenance),
4. Samhara (destruction), and
5. Anugraha (gift giver).

Shiva hides the truth from souls and projects this world in order to save souls through His grace. Indeed the awareness of Paramasiwa, Sadasiwa and Shiva is actually one and is called the Reality / Nature of Shiva.

Shiva is divided into three levels is to show the presence or absence and size of the virtual influence. Shiva loses supernatural powers, purity and inheritance due to the influence of cyberspace, the consciousness / essence of Shiva is called atma, which is the soul that exists in every human being.

Atma means enchanted awareness. The word maya means imaginary, the unreality of the Essence of Paramasiwa can be explained that God is unthinkable, pure, eternal, not

limited, fulfilling everything, soul of all souls. He has no nature, it's empty. He is the highest consciousness that is transcendent. God in the form of Paramasiwa cannot be thought of so it is called Nirguna Brahman.

Sadasiwatattwa is Paramasiwatattwa which has been affected by the virtual so that it has the use, magic and self-authority. Guna is His own omnipotence law.

BALI TRUE BACK HISTORY

Therefore Sadasiwa still has power over his spells. Under these circumstances he is called Siwaswayaparah, Paramasiwa who has merged with his powers, so that he can create (Utpati), preserve (Sthiti), and fuse (Pralina) the universe and its contents.

Sadasiwa is the essence of his active awareness. His active awareness is sarwajnana and sarwakaryakarta. Sadasiwa is a Shiva Bhatara who is attributed to his admiration, Saguna.

That is, He is all-rounded: know, perfect, power, and work. With this attribute, God's existence is known. God in the form of Sadasiwa in carrying out his omnipotence is assisted by three things, namely: Guna, Sakti, Swabhawa.

It self worship Lord Shiva to achieve happiness that does not turn to sorrow. Worshiping God as Sadashwa will achieve happiness that has no beginning and no end. Worshiping God as Paramasiwa achieves noetic happiness that cannot be described.

God in the form of Sada Shiva has Sakti which is called Cadu Sakti, which is the four strengths and privileges of God Sada Shiva, physically and spiritually. As for what is meant by Cadu Sakti, namely:

1. Wibhusakti is also called uta-prota, which is in everything but its condition is not affected by anything and remains pure in eternity.
2. Prabhusakti is to master everything so that everything is under its control.
3. Jnanasakti is a source of eternal knowledge so that he remains omniscient.
4. Kriyasakti is able to do all work perfectly.

BALI TRUE BACK HISTORY

God in the form of Sada Shiva has a Swabhawa named Astaiswarya which means eight omnipotence and the privilege of God. The intended yag are:

1. Anima: Atom (small) so that God can permeate all objects and places.
2. Laghima: light so it's easy to float in the sky.
3. Mahima: great & great so that it becomes respected.
4. Prapthi: all success so that he wishes to be achieved free from the law of karma.
5. Foreword: all his desires can be realized.
6. Isitwa: Supreme regulator (Rta).
7. Wasitwa: Almighty.
8. Yatrakamawasayitwa: whatever is desired and wherever then immediately success.

According to Saiva Siddhanta, Siva is the highest reality and the last, omniscient, is not bound and is present everywhere. He is Pati, the most important being and the highest gods.

BALI TRUE BACK HISTORY



Siva himself is the efficient cause of all creation, evolution, maintenance, secrecy and disconnection. He brought the world and their creatures forward through his dynamic power, Shakti.

Jivas are individual beings or souls. They are not the same as Siva. But they are made from that same essence. According to Saiva Siddhanta, Siva is the same as souls but also apart from those souls. The number of souls remains in its entirety.

Their number cannot be increased or reduced. They may change their form but their number remains. Thus

in Saiva Siddhanta there is a good distinction between souls and God. The difference is not in their essence but in their constitution. Their relationship with Siva is not a status of oneness but merely equality. Because Siva and Jivas are different but also the same in principle.

BALI TRUE BACK HISTORY

If it is observed, it turns out that Hinduism in Indonesia is a Hindu religion that worships Bhatara Shiva as the highest God. Sanghyang Widhi Wasa

is a very common designation of God. Bhatara Siwa is Sanghyang Widhi himself. Bhatara Siwa is worshiped by the Indonesian people.

He is worshiped as Trimurti namely: Brahma, Vishnu and Iswara, as Panca Brahma namely: Sadya / Sadyajata, Bamadewa, Tatpuruza, Aghora and Isana as the Gods of Nawa Sangha namely; Mahesvara, Brahma, Rudra, Mahadeva, Sangkara, Vishnu, Sambhu and Shiva.

The Iron Gong belongs to a group of texts containing Shivaistic teachings. In this text, it is stated that Bhatara Dalem deserves to be worshiped wholeheartedly, full of sincere sincerity.

In each of his worship, Ida Bhatara Dalem can be presented (utpeti puja), distanakan (stati puja) and returned (pralina puja). The main devotional offerings before Ida Bhatara Dalem cause people to gain physical and spiritual glory, and in the end they will reach the local heaven or local life.

Ida Bhatara Dalem is Bhatara Guru or Lord Shiva itself as the term Ida Sanghayng Widhi with all his manifestations. Bhatara Dalem, when he was standing in the rice field, supported the farmers and everything in the fields, he was worshiped as the Goddess Uma.

In Jineng or the rice barn, he was worshiped as Betari Sri. Then in the rice vessel (pulu), Ida Bhatara Dalem was worshiped by Sanghyang Pawitra Saraswati. In a pot of rice or food, he is called Sanghyang Tri Merta. Then at

BALI TRUE BACK HISTORY

the Kemimitan Studio (Kemulan) which is a family holy place, Ida Bhatara Dalem is worshiped as the Sanghyang I Chess Bhoga.

I am male, female and effeminate. Be me, a human being, named Aku Sanghyang accused or Single Sanghyang, in his studio's stana studio.

He also called the Sanghyang Atma. In Kemulan Right is the father, the Pratma (Paratma). On the Left Kemulan is Mother, the Siwatma. On

Kemulan Tengah is himself or his body which is the holy spirit that becomes mother and father, then returns to Dalem to become the Single Sanghyang.

Ida Bahtara Dalem is the Sanghyang Paramawisesa, because all good feelings, pain, health, hunger and so on are his sources. He is the origin of life, he preserves the universe, and he is the master of death, in water, light, air and power, nothing can surpass him. So he is called the Sanghyang Pamutering Jagat

Meaning of the word Heaven Loka or Shiva Loka: Heaven Loka means happiness physically and mentally in a lasting or eternal place, Shiva Loka means the Palace or Stana of Lord Shiva as a manifestation of God, Heaven Loka or Shiva Loka means to get happiness physically and mentally in a lasting or eternal place by God.

In relation to worshiping bhakti (worship) before him, it is better to know his name or nickname. Because of his omnipotence as creator, preserver and fuser, he is called by many names, according to his function and place of residence.

BALI TRUE BACK HISTORY

When he, Ida Bhatara Dalem, stayed at Puseh Temple, Sanghyang Triyodasa Sakti was his name. When staying in the Village Temple, Sanghyang Tri Upasedhana was his name. In Pura Bale Agung, he was worshiped as Sanghyang Bhagawati.

At the intersection of the highway he was worshiped as the Sanghyang Chess Bhuwana. When he stays at the fork in the highway called the Sanghyang Sapu Jagat. Shiva is prakash, bright luminosity and Jnan, omniscient, is all known to him. Prakash also underlines Shiva's transcendence and equipment in the state of transcendence.

40.Saiwa sect - Shiva worshipers

as discussed earlier in "History of the Sect in Bali", the next section will try to provide more in-depth information about the Saiwa sect. In fact, the Saiwa sect does not exist, all that remains is the Sidhanta Shiva sect, while the other Shiva worshipers' branches have all melted down in the Sidhanta Shiva sect.

Hindus from the Shiva sect believe that God is Shiva. One form of Shiva worship performed by Priestess Shiva is by chanting a mantra called the Dasa Shiva Chess Charm, which is fourteen forms of Shiva. This spell is used to get a strong and holy influence of divinity and to get happiness in all times. noetic.

Reverend Shiva who chants and absorbs the Chanting Dasa Shiva Mantra wants to seat Shiva in his body from his lower body to the upper part of his body, namely:

1. Om Ang Prasada Kala Siwaya namah (for the right foot)

BALI TRUE BACK HISTORY

2. Om Ang Stiti Kala Siwaya namah (for the left leg)
3. Om Ang Kala-kutha Siwaya namah (for the stomach)
4. Om Ang Maha-suksma Shiva ya namah (for navel)
5. Om Ang Suksma Siwaya namah (for the heart)
6. Om Ang Anta-kala Siwaya namah (for the right hand)
7. Om Ang Adhi-kala Siwaya namah (for left hand)
8. Om Ang Parama Siwaya namah (for the right eye)
9. Om Ang Ati – suksma Siwaya namah (for the left eye)
10. Om Ang Suksma-tara Siwaya namah (for the right ear)
11. Om Ang Suksma-all Shiva ya namah (for the left ear)
12. Om Ang Sada Siwaya namah (for between the eyebrows)
13. Om Ang Parama Siwaya namah (for the tip of the nose)
14. Om Ang Sunia Siwaya namah (for the crown)

The adherents of this school are very optimistic about the roundness of the power of Lord Shiva, because he is believed to be able to transform into various forms of maturity that illustrate his great power. His powers include: the determination of human life and death and his power is the highest among the gods.

BALI TRUE BACK HISTORY

In the early days of Hinduism, Shiva was never praised by anyone like Vishnu. As a sign of his power, this god is described fantastically with four hands.

When he is Shiva Maha Dewa (Maheswara) then there is no god or who can defeat his power. Whenever he is transformed into a Supreme Master god, Shiva is a pious old bearded man who likes to guide people towards a happy life. As a character of his character as a teacher, he is brought about in the form of a person who carries a jug, a broomstick (fir) and a rosary (akshamala).

But when he is transformed into Mahakala, his character and attitude are described as a savage giant that destroys what is desired and cruel. Therefore as a sign on the Kroda (anger) given the symbol of Parasu (Kanpak), Trident (javelin with three eyes), and Fesu (net).

The name Shiva has the power to eliminate all inner darkness. If the darkness gets light from Hyang Siwa, then a Buddhist consciousness is born that is needed every moment of this life.

Shiva as one of the aspects or manifestations of Sang Hyang Widhi Wasa, we melt the darkness that prevents Buddhism and receives God's holy rays. If Buddhism always gets God's holy light, then Buddhism will strengthen the mind or manah so that it can control the senses or the Tri Guna.

The word Shiva means one who gives good luck (fortune), who is kind, friendly, forgiving, pleasing, gives a lot of hope, is calm, happy and the like. (Monier, 1990: 1074).

Shiva is God Almighty as a reminder of the pralaya or pralina aspects of the universe and all its contents). The feared Shiva is called Rudra (whose voice is

BALI TRUE BACK HISTORY

jarring and frightening). Shiva that has not been influenced by Maya (various properties such as Guna, Sakti and Swabhawa) is called Parama Shiva, in this condition, it is also called Acintyarupa or Niskala and is intangible.

The term Shiva comes from Sanskrit which in ajektivenya means noble, and in the form of noun masculine means god or God (Sumawa, 1990: 301)



In Bhagavadgita III, 42, it is stated, people will have a clear mind, if the atman or the holy soul always illuminates the budhi or the realm of consciousness. Budhi (consciousness) dominates manah (mind).

Manah controls the senses. Such ideal and structural conditions of the mind are very difficult to obtain. He must always be pursued by arousing trust in God as the eradication of the darkness of the soul. Shiva Ratri (Ratri is also often written Latri) is a night to concentrate on Sanghyang Shiva in order to gain awareness to avoid dark thoughts.

Then the phallus of yoni, is related to the tri purusa namely Brahma, Vishnu and Shiva, where Shiva is called phallus, while Brahma and Vishnu together are called link as the basis of yoni.

Based on its type, the Lingga can be grouped into two parts, including:

Chalalingga and Achalalingga.

Chalalingga is a phallus that can move, meaning that phallus can be moved from one place to another without reducing the meaning contained. As for those who are included in this phallus group are:

Mrinmaya Lingga, is a phallus made from clay, the process of which is burned. In the Kamikagama book it is explained that the making of the phallus comes from white clay and a clean place. The process of processing is soil mixed with milk, flour, wheat, sandalwood powder, into a dough after a while stored then formed in accordance with the requirements, then burned.

1. Lohaja Lingga, which is a phallus made of metal, such as: gold, silver, copper, ferrous metal, tin and brass.

2. Ratmaja Lingga, which is a phallus made and other types of precious stones such as gems, pearls, crystals, emerald, waidurya, quartz, blue stone and others.

3. Daruja Lingga, which is a phallus made from wood materials such as sami wood, tinduka, karnikara, madhuka, arjuna, pippala and udumbara. In the Kamikagama book also mentioned the types of wood used are khadira, chandana, sala, bilva, badara, and dewadara.

BALI TRUE BACK HISTORY

4. Kshanika Lingga, which is a phallus which is made for a while these types of phallus are made from saikatam, rice, rice, thick soil, kurcha grass, janggery and flour, flowers and rudrasha.

Material and manufacture of phallus is closely related to the purpose of worship. Linga made of gold aims to get wealth. The phallus made from rice is generally used if the worshiper is expecting food, especially rice.

The phallus is intended to get wealth, while phallus from cow dung is used to eliminate disease. Lingga with butter base generally gives a happy atmosphere.

Phallus worshipers who want to get a long life then hold worship by using a phallus made of flowers. To get the pleasure of a phallus that is worshiped is generally made of wooded wood. (Gunawan, 2012; 81-82).

Achala Lingga

Achala Lingga is a phallus that cannot be moved like a mountain as a linggih Dewa-Dewi and Bhatara-Bhatari. In addition, the phallus is usually in the form of large, heavy stones that are difficult to move. I Gusti Agung Gde Putra in his book titled:

UdCudamani, a collection of volume I|| religious lectures, explains the phallus part of the material used.

He said the phallus made from precious items such as spathika lingga, phallus made from gold is called kanaka phallus and some are even made from cow

dung with milk called homaya phallus, phallus made from banten material called gods, phallus what we usually encounter in Indonesia from Bali in particular is the linggapala, which is a phallus made of stone.

Regarding the situation of each type of phallus T.A. Gopinatha Rao in his book titled —Elements of Hindu Iconography Vol. II part I|| can be explained, as follows:

1. Svayambhuva phallus. In mythology, phallus by itself without known its condition on earth, so that by the most holy phallus community and the most important phallus (Uttamottama). Or can be said

"Happened all by itself".

2. Ganapatya lingga. This phallus is related to Ganesha, Ganapatya phallus which is phallus which is associated with beliefs made by Gana (mix Lord Shiva) which resembles the shape of a cucumber, citron or forest apple.

3. Arsha lingga. Lingga made and used by the Sages. It has a round shape with a round top like a peeled coconut.

4. Daivika phallus. Lin / gga who have similarities with the Ganapatya lingga and arsha lingga only have no brahma sutra (sash of rope or sacred thread, worn by brahman).

5. Manusa phallus. The phallus is most commonly found in sacred buildings, because it is directly made by human hands, so it has varied shapes. This phallus generally reflects the tri bhaga concepts which are Brahma bhaga (basic), Vishnu bhaga (body) and Rudra bhaga (peak). Regarding the length and width to match the entrance of the main shrine

BALI TRUE BACK HISTORY

Manusa phallus is divided into 3 parts, namely: Rudrabhaga (upper phallus) with curved lines, Visnubhaga (middle phallus) has an octagonal shape, and Brahmabhaga (lower phallus) has a square shape.

Hinduism in India and Hinduism in other places, for example on Java and in Bali, do not have differences in their religious core which differ only in their outer skin, namely about the implementation of the ceremony, while the contents and essence remain the same. This proves their origin is one of the Archipelago, Remember also that nothing in the historical record of Hindu missionaries in India came to the archipelago.

The doctrine remains eternal, the point does not change, only the outside varies, adjusting to the local culture in which the religion develops. This teaching developed in South India and Indonesia, especially in chapter VII.

This Shiva Sidhanta teaching emphasizes the worship of Lingga with the figures of Tri Murti (Brahma, Vishnu and Shiva) and Tri Purusa (Prama Shiva, Sada Shiva and Shiva).

Shiva Sidhanta's teachings on the Tri Purusa or Lingga conception were also realized with the Padmasana building in Bali. Please note that the understanding of Tri Purusa with Tri Murti is different.

Because Tri Purusa is a picture of God in the sense of a vertical position (top to bottom) where God is symbolized as the ruler of the upper, middle and lower realms (Prama Shiva, Sada Shiva and Shiva). While Tri Murti is a painting of God in a horizontal position (horizontal) or as a ruler of direction, namely the direction of the sea is Brahma, the direction of the mountain is Vishnu and in the middle is Shiva.

BALI TRUE BACK HISTORY

So in the conception of the Linga belief is a symbol of God's power in creating, maintaining and melting the world or God as the ruler of this nature.

43. Soul Sidhanta

Shiva Sidhanta's teachings have different characteristics from other Shiva sects. Sidhanta means conclusion so Shiva Sidanta means conclusion from Shivaism.



The establishment of Shiva Sidhanta's understanding in Bali is carried out by two prominent figures namely Mpu Kuturan and Mpu / Danghyang Nirartha.

In its realization, the administration of religious life in Bali also revealed a fusion of elements of ancestral belief. Wariga, Rerainan (Hari Raya) and Upakara are largely ancestral heritage.

This heritage has been so harmonious with the teachings of Hinduism that it is a unified whole. Thus, religion in Bali has unique characteristics according to the spiritual needs of the Balinese from ancient times to the present.

BALI TRUE BACK HISTORY

In this present time, we need to guard, care for the religious heritage of the spirit, care for and perfect our understanding so that it can still meet the religious soul needs of its people.

Shiva Sidhanta Sect

The Shiva sect has many branches. Among others Pasupata, Kalamukha, Bhairawa, Linggayat, and Shiva Sidhanta who are the most followers. The word Sidhanta means the essence or conclusion.

So Shiva Sidhanta means the conclusion or essence of the teachings of Shivaism. Shiva Sidhanta prioritizes worship before the Tri Purusha, namely Parama Shiva, Sada Shiva and Shiva. Brahma, Vishnu and other gods are still worshiped according to their place and function, because all the gods are none other than Shiva's manifestations according to their different functions.

1. Shiva Sidhanta flourished in Central India (Madyapradesh), which was later spread to South India led by Maharesi Agastya. The meaning of Tri Purusa is the painting of God as the ruler of the upper, middle and lower realms which is described as:

2. Shiva Parama is also called Cetana or Purusa which in general terms we call God. It is without activity, eternal, has no beginning, no where, where is omniscient and is given the title of Nirguna Brahman.

3. Sada Shiva (middle) is a Brahman who has been abused, a Brahman who has been affected by Prakerti or Acetana (material source) so that it has the nature, function and activity and is given the title Sada Shiva or Saguna

BALI TRUE BACK HISTORY

Brahma. The influence of Acetana is not yet large, so it is half active, worshiped as God who has shown His omnipotence. His miracle is described in the Asta Aiswarya Cadu Sakti which is personified by the name of the Gods. So all the Gods are forms of the magical personification of Sada Shiva.

4. Shiva (below) or Shiva is a Shiva Parama too, but in a situation that has been heavily influenced by Prakerti, so that the nature of His omnipotence decreases and the influence of forgetfulness increases. Siwatma is what gives life (soul) to all living things. (Cudamami, 1990: 59)

Whereas God as the lord of the sea (klod), middle and kaja (mountain) is called Tri Murti, namely Brahma toward the sea, middle of Shiva and Mount Vishnu. If we pay attention to the reality of religious life in Bali, focus more on his belief in Tri Murti as a manifestation of God Almighty called Sang Hyang Widhi.

The three Gods of the Tri Murti are in essence a symbol of the three world processes, namely Sristi (creation) called Brahma, Sthiti (protection) called Vishnu and Pralaya (return to the original element) called Shiva.

All three are symbolized by the Sacred Script —OM|| which consists of Ang means Brahma, Ung means Vishnu and Mang means Ciwa, so Ang + Ung + Mang is the same as —OM||.

This is often seen at every beginning of the mantra and "pemabah" (beginning) of lontar-writing in Bali, which begins with the words "Om Awignam Astu" which means hopefully on behalf of Hyang Widhi with his three manifestations to avoid danger. (Sara Literature, 1994: 56-57)

BALI TRUE BACK HISTORY

It is a natural law that those born must die. Everything created in due time must be separated and destroyed. This law cannot be broken.

This power of separation and destruction is Shiva. As the final God manifestation of God in Tri Murti, Shiva is responsible for the absorption of the universe.

Shiva is the embodiment of the nature of Tamas, the tendency towards dissolution and disappearance. The annihilation or destruction will end in the highest reduction in the form of an infinite emptiness of the universe. Emptiness of everything this existence gave rise to the universe repeatedly, also without limits. And this is the role of Shiva.

44. BRAHMA AND WISNU ARE STUDENTS

Therefore it is said that Shiva is not only responsible for destruction, but for the creation and maintenance of existence.

In this case Brahma and Vishnu are also Shiva. As explained earlier in the "History of the Sect in Bali", before the reign of the husband and wife of Dharma Udayana / Gunapria Dharmapatni (since the beginning of the 10th century), in Bali various sects had developed.

At first the sects lived side by side peacefully. For a long time, competition often happened. In fact, not infrequently physical clashes occur.

This in itself is very disturbing peace of the island of Bali. In connection with this, the king then assigned to Senapati Kuturan to overcome the chaos. Based

BALI TRUE BACK HISTORY

on this task, MPU Kuturan invited all sect leaders to a meeting held at Bataanyar (Samuan Tiga).

This meeting reached an agreement with the decision of Tri Sadaka and Kahyangan Tiga. Shiva Sidhanta's teachings have different characteristics from other Shiva sects.

Sidhanta means conclusion so Shiva Sidanta means conclusion from Shivaism. Why the conclusion of Shiva's teachings? because Maha Rsi Agastya found it very difficult to convey understanding to his followers about Shiva's teachings which cover a very broad field.

The teachings of Shiva Siddhanta in Bali consist of three main frameworks namely Tattwa, Susila and religious ceremonies.

Tatwa or the underlying philosophy is the teaching of Shiva Tattwa. In Shiva Tattwa, Sang Hyang Widhi is Ida Bhatara Shiva. In Jontana Siddhanta's ejection it is stated that Ida Bhatara Siwa is the One who manifests into Bhatara - Bhatari.

Sa eko bhagavan sarvah, Shiva karana karanam, Aneko viditah sarvah, Chess vidhasya karanam, Self-organizing Ekatwanekatwa bhatara a ekatwa of his words, Kahidup makalaksana siwatattwa, Single tan rwatiga kahidep roomie, Mangekalaksana siwa karana also tan paphrased, Various names of Bhataramakalaksana chessdha, Caturdha's name is laksananiram stuhla suksma sunya.

The nature of Bhatara is various and various. Eka means that he is imagined to be Shiva Tattwa, he is only one not to imagine two or three. it is only one

BALI TRUE BACK HISTORY

as Siwakarana (Shiva as the creator), there is no difference. Various means Bhatara is Caturdha. Caturdha is its nature, sthula, suksma and sunia.

Other sources stating He Who is Eka in Various we also find in many mantras, including:

Om namah Sivaya sarvaya, Dewa-devaya vai namah, Rudraya Bhuvanesaya, Shiva rakai vai namah.

Meaning:

Worship devotion and respect to Shiva, to Sarwa Worship devotion and respect to his deity To Rudra king of the universe Worshiping respect for him who was apparently sweet Twam Sivah twam Mahadewa,

Isvara Paramesvara, Brahma Visnu'ca Rudras'ca, Purusah Prakhrtis tatha.

Meaning:

You are Shiva Mahadewa Iswara, Parameswara Brahma, Vishnu and Rudra And also as Purusa and Prakerti Tvam kalam tvam yamomrtyur, varunas tvam kverakah, Indrah Suryah Sasangkasca, Graha naksatra tarakah.

Meaning:

You are Kala, Yama and Mrtyu You are Varuna, Kubera Indra, Surya and Moon Planets, horizons and stars

Prthivi salilam tvam hi, tvam Agnir vayur eva ca,

Akasam tvam palam sunyam, Sakhalam niskalam tatha.

BALI TRUE BACK HISTORY

Meaning:

You are the Earth, Water and also the Fire of the universe and the highest realm of the World Also tangible and intangible

With these examples showing that all Bhatara - Bhatari are Shiva Bhatara themselves. Bhatara - Bhatari is what is worshiped as Ista Dewata. The number of worshiped Ista Dewata will be related to the number of temples and Pelinggih, Pengastawa, Rerainan and Banten.

Ista Dewata is Bhatara Siwa who is active as Sada Siwa, while Bhatara Siwa as Parama Shiva is inactive or often called Sunia.

In his manifestation as Lord Brahma, Vishnu and Iswara who dominated the most worship in Bali. The concept of creation, maintenance and pemrelina shows Bhatara Siwa as what is often called Sang Hyang Sangkan paraning Numadi, namely the origin and return of all that is and does not exist in the universe.

One of the highlights of the existence of Bhatara Siwa, is that he is everywhere, in all directions of the wind and in the rider.

In addition to the teachings of the Godhead, the teachings of Shiva Siddhanta also contain several teachings including the teachings on Atma which actually originated from Bhatara Shiva and will return to Him as well, the teachings of Karma Phala relating to Punarbawa or the reincarnation cycle, the relinquishing teachings concerning Yoga and Samadhi .

BALI TRUE BACK HISTORY

There is also the teaching of morality which is closely related to the teachings of Karma Phala. The foundation of the teachings of immorality is Tri Rich Parisuddha namely Kayika

Parisuddha (doing right), Wacika Parisuddha (speaking right) and Manacika



Parisuddha (thinking right).

For adherents of Shiva Sidhanta, the Vedic scriptures are also studied, the main points of which are very popular for followers of Shiva Sidhanta in Bali, among others are Wrhaspati only; resume Vedas are called Weda Sirah (sirah means head or points).

The establishment of Shiva Sidhanta's understanding in Bali is carried out by two prominent figures namely Mpu Kuturan and Mpu / Danghyang Nirartha. In India the revelation of Hyang Widhi was received by Sapta Rsi and set forth in a systematic arrangement by Bhagawan Abyasa in the form of a Vedic Chess.

BALI TRUE BACK HISTORY

The Vedas made brilliant thoughts for the saints in Bali around the eighth to fourteenth centuries, namely:

45.DANGHYANG MARKANDEYA

In the 8th century he was enlightened on Mount Di Hyang (now Dieng, East Java) that the palinggih building in Tolangkir (now Besakih) must be planted with five elements consisting of elements of gold, silver, copper, iron, and rubies. Settling in Taro, Tegal Lalang - Gianyar, he established the teachings of Shiva Sidhanta to his followers in the form of rituals:

Surya sewana, Bebali (Banten) and Pecinan.

Because all rituals use banten or bebali then when this religion was called the Religion of Bali. The area where he lives is called Bali. So the name Bali was originally only the Taro area, but later the island was named Bali because the inhabitants of the whole island practiced the Shiva Sidanta teachings according to Danghyang Markandeya's instructions which used bebali or banten.

Besides Besakih, he also built other Sad Kahyangan temples, namely: Batur, Sukawana, Batukaru, Andakasa, and Lempuyang. He was also enlightened when Hyang Widhi manifested himself as a bright, sparkling light that resembled the sun and moon.

Therefore, he determined that the red color as a symbol of the sun and the white color as a symbol of the moon used in decoration in the temple, among others, in the form of ider-ider, menontek, etc.

Besides that he introduced Tumpek Kandang to beg for safety to Hyang Widhi, named Rare Angon who created blood, and Tumpek Pengatag day to honor Hyang Widhi, named Sanghyang Tumuwuh who created the sap.

46. MPU SANGKALPUTIH

After Danghyang Markandeya moksah, Mpu Sangkulputih continues and completes bebalu rituals, among others, by making interesting variations and decorations for various types of offerings by adding other plant elements such as betel leaves, banana leaves, palm leaves, fruits: bananas, coconut, and grains: rice, injin, peanuts.

The forms of banten created include canang sari, canang tubugan, canang raka, daksina, squeeze, panyeneng, tehenan, segehan, lis, panca color rice, prayascita, durmenggala, pungu-pungu, beakala, ulap ngambe, etc.

Banten is made interesting and beautiful to arouse devotion to Hyang Widhi so that spiritual vibrations arise.

In addition, he educated his followers to be sulinggih with the titles of Hamlet, Prawayah, and Kabayan. He was also the pioneer in making statues / gods and statues of Gods made from stone, wood, or metal as a means of concentration in the worship of Hyang Widhi.

No less important, he introduced the procedures for commemorating Piodalan Day in Pura Besakih and other temples, rituals for holidays: Galungan, Kuningan, Pagerwesi, Nyepi, etc.

His official position is Sulinggih who is responsible for Besakih Temple and other temples established by Danghyang Markandeya.

47. MPU

In the 10th century there came to Bali a Brahmin from Majapahit who played a huge role in the progress of Religion in Bali. As mentioned by R. Goris during the Old Balinese era, a sectarian religious life developed.

There are nine sects that have flourished in the era of Ancient Bali, including the Sect of Pasupata, Bhairawa, Shiva Shidanta, Vaishnava, Bodha, Brahma, Resi, Sora and Ganapatya. Among these sects, Çiwa Sidhanta is a very dominant sect.

Each sect worship certain gods as their istadewata or as their main deity with certain Nyasa (symbols) and believes that istadewata is the most important while others are considered inferior.

These differences eventually led to conflict between one sect and another that caused tension and disputes within the Bali Aga community.

This is one of the factors causing the disruption of security and order in the community which has a negative impact on almost all aspects of people's lives. This negative effect not only affected the village concerned, but extended to the royal government so that the wheels of government became less smooth and disrupted.

BALI TRUE BACK HISTORY

Under such conditions, Raja Gunaprya Dharmapatni / Udayana Warmadewa needed to bring in clergy from East Java who Gunaprya Dharmapatni had known for a long time as long as he was in East Java.

Therefore Raja Gunaprya Dharmapatni / Udayana Warmadewa had the right to bring in 4 Brahmin brothers, namely:

1. **Mpu Semeru**, from the Shiva sect arrived in Bali on Friday Kliwon, wuku Pujut, coinciding with Purnamaning Kawolu, candra sengkala jadma siratmaya advance, namely caka year 921 (999M) and then paraded in Besakih.
2. **Mpu Ghana**, followers of the Gnanapatya sect arrived in Bali on Monday Kliwon, wuku Kuningan on 7 years caka 922 (1000M), then performed at Gelgel
3. **Mpu Kuturan**, a Buddhist from Mahayana, arrived in Bali on Wednesday Kliwon wuku pahang, maduraksa (6th ping), candra sengkala agni, babahan tribe or caka year 923 (1001M), and then paraded in Silayukti (Padang)
4. **Mpu Gnijaya**, followers of Brahmaism arrived in Bali on Thursday Umanis, wuku Dungulan, coincided with sasa Kadasa, prati padha sukla (dated 1), candra sengkala face, dikwitangcu (caka year 928 or 1006M) and then played in Blibis hill (Lempuyang). Actually, these four Brahmins in East Java are 5 siblings, their youngest brother, Mpu Bharadah, left in East Java by parading in Lemahtulis, Pajarakan.

These five Brahmins are commonly called the Panca Pandita or the "Five Tirtha" because he has performed the "wijati" ceremony, which is to perform the dharma of "Kabr ahmanan".

BALI TRUE BACK HISTORY

In an assembly meeting held in Bata Anyar (the village of bedahulu pejeng) which was attended by three elements of power at the time, namely:

From Mahayana Buddhism, it was represented by Mpu Kuturan who was also the chairperson of the session. From Ciwa, it was represented by Mpu Semeru. From the 6 sects whose leaders were Balinese Aga



In the assembly meeting, MPU Kuturan discussed how to simplify religion in Bali, which consists of various sects. When all the attendees agreed to uphold the Tri Murti (Brahma, Vishnu, Ciwa) understanding to become the religious core in Bali and should be considered as an embodiment or manifestation of Sang Hyang Widhi Wasa.

The consensus reached at that time became a decision of the royal government, which stipulated that all the sects in Bali were accommodated in one container called "Soul-Buddha" as a Shiva and Buddhist compound.

BALI TRUE BACK HISTORY

Since then, Shiva Buddhists have had to erect three sacred buildings (temples) to worship Sang Hyang Widhi Wasa in their forms, each named:

1. Bale Agung Village Temple to worship the glory of Brahma as an embodiment of Sang Hyang Widhi Wasa (God)
2. Puseh Temple to worship the glory of Vishnu as an embodiment of Sang Hyang Widhi Wasa
3. Pura Dalem to worship the glory of Bhatari Durga, that is Bhatara's blessing Shiva as the embodiment of Sang Hyang Widhi Wasa

The three temples are called "Kahyangan Tiga" Temple which is the symbol of the unity of the Shiva Buddhists in Bali. In Samuan Tiga an organization called "Desa Pakraman" was also known as "Desa Adat".

And since then various changes have been created by MPU Kuturan, both in the political, social and spiritual fields. If before all four Brahmins all the inscriptions were written using Old Balinese letters, then after that began to be written in Old Javanese (Kawi).

Finally in the former meeting place was built a temple named Pura Samuan Tiga. On the revelation of Hyang Widhi he had brilliant ideas inviting Hindus in Bali to develop the Trimurti concept in the form of the palinggih Kemulan Rong Tiga symbol in each housing complex, Kahyangan Tiga Temple in each Indigenous Village, and the Construction of the Kreteg Kiduling Temple (Brahma), Batumadeg (Vishnu), and Dark (Shiva), and Padma Tiga, in Besakih.

BALI TRUE BACK HISTORY

Trimurti ideology is the worship of the manifestation of Hyang Widhi in the horizontal position (pangider-ider).

48. MPU MANIK ANGKERAN

After Mpu Sangkulputih moksah, his duties were replaced by Mpu Manik Angkeran. He is a Brahmin from Majapahit son of Danghyang Siddimantra. With the intention that this son would not return to Java and to protect Bali

from outside influences, the isthmus connecting Java and Bali was severed using the inner power of the Danghyang Siddimantra. The broken isthmus is called segara rupek.

49. MPU JIWAYA

He spread Buddhism Mahayana Tantri sect, especially to the nobility in the Warmadewa Dynasty (9th century). The remnants of the teachings are now found in the form of mystical power beliefs related to the awesomeness (tenget) and the district head for the magic of weapons of war, masks, barongs, etc.

50. DANGHYANG DWIJENDRA

Come in Bali in the 14th century when the Kingdom of Bali Dwipa was led by Dalem Waturenggong. On the revelation of Hyang Widhi in Purancak,

BALI TRUE BACK HISTORY

Jembrana, he had brilliant thoughts that in Bali it was necessary to develop Tripurusa understanding, namely worship of Hyang Widhi in his manifestations as Shiva, Sadha Shiva, and Shama Parama.

The form of worship is Padmasari or Padmasana. If the Trimurti concept of MPU Kuturan is the worship of Hyang Widhi in a horizontal position, then the Tripurusa concept is the worship of Hyang Widhi in a vertical position.

At that time Bali Dwipa reached the golden age, because all aspects of people's lives were well organized. The rights and obligations of the nobles are regulated, customary / religious law and justice are upheld, inscriptions containing the ancestral lineage of each soroh / clan are drawn up.

Awig-awig Desa Adat Pekraman was created, subak organizations were developed and religious activities improved. In addition, he also encouraged the creation of high quality literary works in the form of lontar, hymns or kekawin writings. His famous literary works include: Sebung Bangkung, Sara Kusuma, Legarang, Mahisa Langit, Dharma Pitutur, Wilet Demung Sawit, Gagutuk Menur, Brati Sesana, Shiva Sesana, Aji Pangukiran, etc.

He also actively visited people in various villages to give Dharma discourse.

Witness to the history of this activity is the establishment of temples to worship him in places where he had lived to guide people, for example: Purancak, Rambut siwi, Pakendungan, Hulu watu, Bukit Gong, Bukit Payung, Sakenan, Air Jeruk, Tugu, Tengkulak, Gowa Lawah, Ponjok Batu, Suranadi (Lombok), Pangajengan, Masceti, Casket, Amertasari, Melanting, Pulaki, Bukcabe, Dalem Gandamayu, Pucak Tedung, etc.

BALI TRUE BACK HISTORY

The six holy figures have given a distinctive characteristic to the Hindu religious life in Bali so that a special tattva and ritual are formed which distinguish Hindu-Bali from Hinduism outside Bali. In the tattva field for example, the most prominent characteristic is the worship of Hyang Widhi in its manifestations as Trimurti and Tripurusa in the form of palinggih Kemulan Rong Tiga and Padmasana developed respectively by Mpu Kuturan and Mpu / Danghyang Nirartha.

In the ritual field the most important characteristic of Hindu-Bali is the existence of bebali or banten

developed by Danghyang Markandeya and Mpu Sangkulputih.

The age of globalization, a world without borders, the influence of outside cultures continuously hits the resilience of Hindus. Starting from the change in the name of Religion in the New Order era, where Hindu-Balinese Religion was changed to Hindu Dharma Religion.

This is a milestone for a small population of tribes: Karo Batak, Dayak, Banten, Javanese, etc. received recognition of his spiritual belief outside of existing religion, became accommodated in Hindu Dharma.

Thus Hindu Dharma will be able to provide a complete reference regarding Tattwa, Susila and Ceremony to dharma brothers and sisters outside Bali, because hundreds of generations have left Hinduism or are not in contact with Hinduan as developed in Bali Hindu Dharma must maintain values sublime inherited by the six holy figures mentioned above.

BALI TRUE BACK HISTORY

Because Bali at this time a lot of streams appear and contradict each other like the 10th century before the arrival of MPU Kuturan in Bali.



In the current development of globalization, Hindu Dharma has carried out institutional reforms, namely:

Parisadha Hindu Dharma specifically as a community institution that handles religious issues so that Tattwa, Susila and Ceremony become whole as manifestations of vertical relations (religious relations) Customary Institutions (Pekraman Village Council for in Bali) specifically deal with Indigenous issues as Manifold Horizontal Relations Manifestation (social relations)

51.SOURCES OF TEACHING OF SIDHANTA

Although the sources of the teachings of Hinduism in Bali come from Sanskrit books, the older sources we inherited were mostly written in two languages, namely Sanskrit and Old Javanese. The books written in Sanskrit are generally books of Puja, but the Sanskrit language used is the Sanskrit archipelago, which is slightly different from the Indian version of Sanskrit.

BALI TRUE BACK HISTORY

While the books written in ancient Javanese include Bhuwanakosa, Jnana Siddhanta, Tattwa Jnana, Wrhaspati tatwa and Sarasamuscaya. The books of Bhuwanakosa, Jnana Siddhanta, Tattwa Jnana and Wrhaspati Tattwa are the books of Tattwa which teach Shiva Tattwa which also these books form elements of the contents of Puja.

Whereas Sarasamuscaya is a book that teaches immorality, ethics and behavior. Besides that, there are also many lontar lontar lontar that serve as a reference for the implementation of religious and community life in Bali such as Wariga lontar, lontar about agriculture, carpentry, social organization and others. Besides that, there are also Itihasa books and compositions originating from purana, such as Parwa (the story of Maha Bharata), Kanda (Ramayana) and also kekawin - kekawin which serve as educational tools and guidelines for acting for society.

Itihasa and purana also become a source in the life of art in Bali, especially arts that are categorized as Wali or sacred, such as puppets, masks, aspirants and others, where the performance of the art generally brings the theme of the story from Itihasa, Puranas or Kekawin.

Not all religious life practices in Bali can be referred to the sources of religious literary teachings, because Hinduism in Bali is so integrated with Culture, customs, art and all aspects of Balinese life, so much of the cultural heritage of Balinese ancestors remains inherited hereditary and become one with the Religion in Bali.

52.SIVA SIDHANTA IN THE IMPLEMENTATION OF RELIGIOUS LIVES IN BALI

385

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BALI TRUE BACK HISTORY

There is a relationship between humans and God. This relationship is manifested in the form of devotion as a form of Prawrtti Marga. God is worshiped as the great witness of all human actions in the world.

God gives blessings and punishment to all beings. In Bali, devotion to God is realized in various forms. For ordinary people, devotional service is realized by praying accompanied by upakara. Upakara means friendly service to be realized with willingness.

Upakara includes Yajna or holy offerings. Both prayers and Yajna offerings require a place of worship. Pemangku, Balian Sonteng and Sulinggih deliver the offerings of the people to God with, spells and puja. Padewasan and the game play an important role, which in all of these teachings Sradha to God will always appear to be realized.

Likewise, for example, when Bhatara Siwa as the Deity of Nawa Sanga was manifested in the offer of caru, youth was caused by the offer of Bagia Pula Kerti, he was worshiped in the Asta Mahabhaya puja, Nawa Ratna and in the song he was worshiped in the song of Aji Kembang. Bhatara Siwa as the Five Gods is worshiped in various Puja, Mantra written in script in the rerajahan and also caused in ceremonial tools and other aspects of religious life.

The places of worship show the place of worship of Bhatara Siwa in his manifestations. He was worshiped as Shiva Raditya in Padmasana, worshiped as Tri Murti in sanggah, paibon, Kahyanga Desa and heaven of the universe. Worship of God in various places as Ista Dewata in accordance with the teachings of God resides

BALI TRUE BACK HISTORY

every where. For the sake of Bali people worship God in all places, in Pura Dalem, Village Temple, Puseh Temple, Bale Agung, Pempatan Agung, Peteula, Setra, Segara, Mountain, Rice Field, Kitchen and so on.

Besides that, in various places God is worshiped as "Ngiyangin" God or who blesses the area in various aspects of life, such as Market God, Animal Husbandry, Wealth, Health, Art, Science and so on.

Thus almost no aspect of Balinese life is separated from Hinduism. In this worship God is worshiped as Ista Dewata, a God who is asked for his presence at worship, so that worshiped is not absolute God as Brahman in Upanisad or Bhatara Shiva as Shiva Parama, but a personal God who is a lord worshiped by his worshipers.

Ista Dewata is seen as a guest whose presence is requested by his servant when worshiped to witness the worship of his people. Therefore, God is worshiped as "Hyang" from aspects of life whose sense of presence is deeply shared by his servants as well as people's appreciation of those aspects of life.

Worship is carried out in an atmosphere, the place of the way and the most appropriate material and most lived by His worshipers. There are Banten offerings, clothes, decorations, all of which are offered so harmoniously with the appreciation, feelings and tastes of His worshipers so that appreciation penetrates deep inside.

Whatever is offered, it is the best according to His worshipers. The result of all this is the variety and implementation of religious life in Bali.

BALI TRUE BACK HISTORY

However, the core of the principles of Hinduism are the same, namely that God is everywhere - the same as the Almighty God who manifests himself in various forms and views of His worshipers, which is abstractly lived through form. Uluwatu Temple is located in Pecatu Village Kuta Badung Regency.

Pura Luhur Uluwatu in the Hindu pangeder-ider Siwa Sidhanta in Bali is in the southwest as a temple to worship God as Batara Rudra. The position of Uluwatu Temple faces the Andakasa Temple, Batur Temple and Besakih Temple.

Because in the Luw Uluwatu Temple the power of spiritual power or spiritual power is focused and the three Gods namely Brahma Gods radiate from Andakasa Temple, Lord Vishnu from Batur Temple and Lord Shiva from Besakih Temple.

It is these three powers which are called Tri Kona that are needed in this life. The dynamics of life will achieve success if there is a balance of Utpati, Stithi and Pralina correctly, precisely and balanced.

According to Lontar Kusuma Dewa, this temple was founded on the advice of Mpu Kuturan around the eleventh century. This temple is one of the six Sad Kahyangan Temple mentioned in Lontar Kusuma Dewa.

There are six temples called Sad Kahyangan Temple, Besakih Temple, Lempuyang Luhur Temple, Goa Lawah Temple, Uluwatu Temple, Luhur Batukaru Temple and Pusering Jagat Temple.

Due to many lontar mentioning Sad Kahyangan, then in 1979-1980 the Hindu Dharma Institute (now Unhi) on the assignment of the Parisada Hindu Dharma

BALI TRUE BACK HISTORY

Indonesia Center conducted an in-depth study. Finally it was concluded that Sad Kahyangan Temple, according to Lontar Kusuma Dewa, was determined as Sad Kahyangan Temple, because it had not yet broken into nine kingdoms. The papyrus was made in 1005 AD or Saka 927. It is based on the entrance to the Uluwatu Temple using the winged Paduraksa Temple.

The temple is the same as the temple entered in Pura Sakenan on Pulau Pulau Badung Regency. In the Sakenan Temple there is Candra Sangkala in the form of Apit Lawang Receipt, which is two pandita people next to the entrance. This shows the year number of 927 Saka, apparently the year mentioned in the Kusuma Dewa Lontar is very precise.

In the Lontar Padma Bhuwana also mentioned about the establishment of Uluwatu Temple as Padma Bhuwana Temple by Mpu Kuturan in the eleventh century. Winged temples like in Uluwatu Temple are also found in Lamongan, East Java.



53.PURA LUHUR ULUWATU AS A PLACE FOR ADMISSION OF ADWA RUDRA

Pura Luhur Uluwatu functions as a place of worship of Lord Shiva Rudra and is located in the southwest of the island of Bali. Pura Luhur Uluwatu was established based on the conception of Sad Winayaka and Padma Bhuwana.

As a temple that was established with the conception of Sad Winayaka, Pura Luhur Uluwatu as one of the Sad Kahyangan Temple to preserve Sad Kertih (Atma Kerti, Samudra Kerti, Danu Kerti, Wana Kerti, Jagat Kerti and Jana Kerti). Meanwhile, as a temple that was established based on the conception of

BALI TRUE BACK HISTORY

Padma Bhuwana, Pura Luhur Uluwatu was established as an aspect of God who controlled the southwest.

The worship of Lord Shiva Rudra is the worship of God in giving energy to his creation. Ida Pedanda Punyatmaja Pidada while he was still a president several times the Parisada Hindu Dharma Center stated that in Pura Luhur Uluwatu radiated the spiritual energy of the three gods. The third holy power of Dewa Tri Murti (Brahma, Vishnu and Shiva) merges at the Luw Uluwatu Temple.

Therefore, people who need spiritual encouragement to create, preserve and negate something that deserves to be held, maintained and removed are often very devoted to worshipping Lord Shiva Rudra in the Luw Uluwatu Temple. One of the characteristics of an ideal life according to the Hindu view is to create everything that is worth creating.

Maintaining something that should be maintained and eliminate something that should be eliminated. Creating, maintaining and eliminating something worthy is not easy. Various obstacles will always be blocked.

It is in dealing with various hardships that people really need moral strength and strong mental endurance. To get moral nobleness and mental endurance, one of the ways is by worshipping God with its three manifestations.

To foster creative creativity, praise God in its manifestation as Lord Brahma. To have a determination to maintain something worthy of praise worship God in its manifestation as Lord Vishnu.

To get the power to eliminate something that should be eliminated praise God in its manifestation as Lord Shiva.

BALI TRUE BACK HISTORY

The three spiritual manifestations of God's spiritual energy are united in Lord Shiva Rudra who is worshiped in Pura Luhur Uluwatu. Luw Uluwatu Temple is classified as Jagyangan Jagat Temple. Because the Sad Kahyangan Temple and Padma Bhuwana Temple belong to the Jagyangan Jagat Temple. In this Luw Uluwatu Temple Batara Rudra is worshiped at Meru Tumpang Tiga.

On the right side of the jaba Pura Luhur Uluwatu there is Pura Dalem Jurit as the development of Pura Luhur Uluwatu during the arrival of Danghyang Dwijendra in the 16th century AD.

In Pura Dalem Jurit there are three statues namely the Brahma Statue, the Ratu Bagus Dalem Jurit Statue and the Vishnu Statue. Ratu Bagus Dalem Jurit is actually Lord Shiva Rudra in the form of Murti Puja.

The worship of the Tri Murti energy by means of this sculpture is a relic of God's worship system by means of sculpture developed with a pelinggih system.

Because when he came to Pura Dalem Jurit, the worship system at Pura Luhur Uluwatu was still very simple because the needs of the people were still simple at that time.

Pura Luhur Uluwatu also has several Prasanak or Jajar Kemini temples. Prasanak temples include the Parerepan Temple in Pecatu Village, Dalem Kulat Temple, Karang Boma Temple, Dalem Selonding Temple, Pangeleburan Temple, Batu Metandal Temple and Central Goa Temple.

BALI TRUE BACK HISTORY

All of these Prasanak temples are in the vicinity of the Uluwatu Temple in Pecatu Village. Generally, Kahyangan Jagat Temple has Prasanak Temple. Prasanak Temple is an inseparable unity with Uluwatu Temple.

The Prasanak Temple is within a radius of around five kilometers of Uluwatu Temple. Therefore, within the five kilometer radius there should be no buildings or facilities that have nothing to do with the existence of the Uluwatu Temple and its Prasanak Temple.

Some things could be held within the sanctity of the temple as long as the building's existence was in order to strengthen the existence of the noble values contained in the philosophy of the Uluwatu Temple.

54. THREE PADMA IN BESAKIH AS THE CONCEPT OF THE LORD

Shiva Tattwa says sukha without dukkha guardian. Sadasiwa Tattwa said that without wiwit without sukan iktung. The Tattwa Paramatawa says noetic tan Wenang Winastwan Ikang Sukha. (Quoted from Wrehaspati Tattwa.50)

Meaning:

Itself worship Lord Shiva to achieve happiness that does not turn to sorrow. Worshiping God as Sadashwa will achieve happiness that has no beginning and no end.

Worshiping God as Paramasiwa achieves noetic happiness that cannot be described.

BALI TRUE BACK HISTORY

Pelinggih Padma Tiga in Besakih Temple as a means to worship God as Sang Hyang Tri Purusa, the great soul of the universe. Purusa means soul or life. God as the soul of Bhur Loka is called Shiva, as the soul of Bhuwah Loka is called Sadha Shiva and as the soul of Swah Loka is called Parama Shiva.

Pelinggih Padma Tiga as the media for worshipping Sang Hyang Tri Purusa namely Shiva, Sada Shiva and Parama Shiva. This is stated in the Besakih Charter and also in several other sources such as the Besakih Temple Library which was published by the Bali Provincial Culture Office in 1988.

The black outfit beside the white and red outfit of Padma Tiga is not a symbol of Vishnu, but a symbol of Parama Shiva.

In the Rigveda Mantra it is stated that the existence of God Almighty that fills the universe is only a quarter section.

The rest is outside the universe. The existence outside the universe is very dark because it is not reached by sunlight.

God is also omnipresent outside the dark universe. God as the great soul that exists outside the universe is called the Shama Parama in the Wrehaspati Tattwa library.

Padma Tiga's black outfit on the right or that leads to Pura Batu Madeg is not a symbol of Vishnu's worship. But the worship of Parama Shiva is outside the universe.

Parama Shiva is God in the state of Nirguna Brahman meaning that without nature or human beings it is impossible to describe the attributes of God

BALI TRUE BACK HISTORY

Almighty. Whereas Padma Tiga, in the middle of the clothing, is white and yellow as a symbol in God, the state of Saguna Brahman.

This means that God has shown the characteristics of noetic to create a holy and prosperous life. White is symbol of purity and yellow is symbol of welfare.

While the red clothing on Padma Tiga which is on the left or which leads to Pura Kiduling Kreteg is not a symbol of Lord Brahma. The red color in Pelinggih Padma Tiga which on the left is indeed the direction to the Kiduling Kreteg Temple. The red Padma Tiga is a symbol that depicts the existence of God in a state of krida for Utpati, Stithi and Pralina. In this case Lord Shiva manifests into Tri Murti.

For the Besakih Temple complex as Batara Brahma, it is worshiped in the Kreteg Kiduling Temple. As Vishnu Batara in Pura Batu Madeg and as Batara Iswara in Dark Temple. At the level of Padma Bhuwana Temple as Vishnu Batara is worshiped in the Batur Temple symbol of Almighty God in the north.

It is worshiped as Bhatara Iswara in the Lempuyang Luhur Temple in the east and as Batara Brahma is worshiped in the Andakasa Temple symbol of Almighty God in the south.

While for the Pakraman village level, Batara Tri Murti is worshiped in Kahyangan Tiga. Why are Hindu teachings so serious about teaching their people to worship God Almighty in their manifestations as the Tri Murti God. One of the characteristics of human life doing the dynamics of life.

Worship God as the Tri Murti to guide humanity so that in his life he is always dynamic who is able to contribute to the progress of life towards a better, right

BALI TRUE BACK HISTORY

and right life. The worship of the Tri Murti God was so that the dynamics of human life were in the corridors of Utpati, Stithi and Pralina.

The point is to create something worth creating called Utpati, maintain and protect something that should be maintained and protected is called Stithi, and negate something that is obsolete that was duly removed called Pralina.

Such is the existence of Pelinggih Padma Tiga, which is located in the second Mandala of Besatih



Penataran Agung Temple. In this second Mandala as a symbol of meeting between bhakti and sweca.

Bhakti is the effort of humankind or devotees to draw closer to God. Whereas sweca in Balinese means a gift of God to his devotees. The Sweca will be accepted by humans or devotees according to their level of devotion to God.

The form of devotional service to God in addition to directly also should be done in the form of compassion and grace. Asih is a form of devotion to God by preserving the environment with compassion, because the universe is the real body of God.

BALI TRUE BACK HISTORY

Whereas punia is a form of devotion to God in the form of devotion to fellow human beings in accordance with our respective swadharma. God has created Rta as a guideline or norm for preserving and protecting nature with a compassionate concept.

God also created dharma as a guide for devotion to fellow human beings. With the concept of compassion, punia and devotion, humanity attained the sweca of God, symbolized at Besakih Temple in the second Mandala.

In this kala Mandala precisely on the right of Padma Tiga there is a sacred building called the Bale Kembang Sirang. In Bale Kembang Sirang this padanaan ceremony is held when there is a big ceremony in Besakih such as when there is a Bhatarata Turun Kabeh ceremony, Ngusaba Kapat ceremony or Manca Walikrama ceremony, moreover the Eka Dasa Ludra ceremony. Hyang Widhi's people and sweca met.

In Penataran Agung Besakih Temple as a symbol of Sapta Loka, it is classified as the Luhuring Ambal-ambal Temple. This is illustrated how people should do devotion to God and how God sends sweca to people who can do devotions properly and correctly.

Everything is described very interestingly in Pura Penataran Agung Besakih, Pura Pesurrency is approximately 2 km to the west of Pura Penataran Agung Besakih.

The main sacred building or Pelinggih in Pesurrency Temple is a sacred building called Gedong Limas Catu. In addition there is a building called pepelik to place offerings as a means of offering people. There are also buildings called beb regulars and halls called piyasan where to place larger offerings.

BALI TRUE BACK HISTORY

In addition, there are also some stone relics that are difficult to express because they have been damaged. The stone may be forms of worship facilities in the megalithic era or relics of worship facilities when the Shiva Pasupata Sect was more existent before the emergence and the strength of the Siva Sidanta Sect.

Even though the Shiva Pasupata sect no longer exists, the followers of Shiva Sidanta did not eliminate the means of inheritance of Shiva Pasupata, instead they still made places like the one we encountered in several places in various Besakih Temple complexes.

Even though the means of worshipping the Pasupata Siva or Sampradaya Shiva were not a major element in the Shiva Sidanta worship system, it was still respected not destroyed or not treated arbitrarily. The Gedong Limas Catu as the main pelinggih in Pesurrency Temple functions as a " junction " or temporary stana Ida Batara in Besakih.

Why is there a temporary stana? In routine religious ritual activities at Besakih Temple there is an activity called Melasti. The Melasti Ceremony symbolizes the journey of the gods manifested by God Almighty in Besakih, generally to Pura Batu Klotok on the southern coast of Klungkung Regency, to Tegal Suci and to Toya Sah.

These three places are held every year by the Melasti ceremony. When the Melasti procession returns to Besakih Temple or to the Great Penataran Besakih, it doesn't go straight to Besakih Temple. The Melasti convoy stopped for a few hours at the Pesaringan Temple.

BALI TRUE BACK HISTORY

It was then stopped that Pelinggih Gedong Limas Catu in Pura Pura was symbolized as a temporary stana Ida Batara in Besakih. The word " junction " comes from the Balinese language which means stop over.

So, Pesaringan Temple is a temporary haven from Ida Batara symbol of God Almighty who is worshiped in Penataran Agung Besakih Temple. Melasti's accompaniment when returning to its original pelinggih was generally offered a number of offerings. The size of the offerings depends on the level of the ceremony. If the ceremony is large, the offerings to return to sit in pelinggih will be even greater. To prepare offerings that require a long time.

Because of that, the return procession of Melasti needed a stopover to stop for a moment at Pesurrency Temple.

In ancient times there were no sophisticated communication and transportation tools like today. So it is difficult to know whether or not the reception of the Melasti accompaniment is ready or not at Besakih Temple.

The sign that the procession was close to Pura Penataran Agung Besakih was the sound of a gong or gamelan. It is said that when the Melasti procession arrived at Pura Pesansi the sound of the gong was clearly heard from Penataran Agung.

If the sound of the gong has been heard then everything concerning the sacred ritual of welcoming the arrival of the Melasti accompaniment can already be prepared. After stopping for several hours at Penataran Temple, the Melasti procession left again for Penataran Agung Besakih.

BALI TRUE BACK HISTORY

Once the procession arrived at Penataran Agung, all the welcoming ceremonies were ready to take place.

What is very interesting in this Pesangan Temple is the form of Pelinggih Limas Catu. In every Merajan Gede which is called in the Gedong Pertiwi, the place of worship for the ancestors of the people throughout Bali is generally at the Pelinggih Limas Catu, which is built on the right side of the Gedong Pertiwi.

Limas Catu is also an interchange Batara Gunung Agung in Besakih. While to the left there is the Gedong Limas Mujung as the intersection of Ida Batara on Mount Batur.

Limas Catu and Limas Mujung are generally the same but with different roof cover on the top of the building. When Limas Catu has a conical peak, it gets smaller and smaller, made from palm fiber.

While the Limas Mujung roof top is covered with a hat made of clay along with decorations that have carvings. Besakih Temple and Batur Temple are Jagyangan Jagat Temples which are classified as Rwa Bhineda Temple.

The function of Pura Rwa Bhineda as a medium of worshiping God is to ask for a balance of life and mind. Besakih Temple begs for happiness in life spiritual, while the Batur Temple to ask for the welfare of outward life. So the purpose of ancestor worship in Merajan Gedong Pertiwi is to worship begging the ancestors to participate in strengthening the worship of the people in God to build a prosperous life physically and mentally.

That is why there are Pelinggih Pesanggar Besakih and Batur in the form of Limas Catu and Limas Mujung.

BALI TRUE BACK HISTORY

Paying attention to the concept of worship at Ida Batara in Besakih can be made in a large, majestic and broad form. Such worship is held as the worship of the general Hindu community but to worship Ida Batara in Besakih in a smaller family can be done in a very simple way.

In Merajan Gede on the right side of Gedong Pertiwi there is generally a Pelinggih Limas Catu namany. Pelinggih is as Pelinggih Pesansi Ida Batara in Besakih as God in its manifestation as Batara Shiva. The means of worship of God that can be everywhere can be done in various forms as stated in the Kekawin Dharma Sunia above above.



55. PURA ELEPHANT GOA AS A PLACE FOR ADMISSION OF STUDENTS

Tri Purusa in Goa Gajah Siwa Tattwa has the character of sukha without dukha guardian. Sadasiwa Tattwa said that it was tan pawwit without tungtung. The

BALI TRUE BACK HISTORY

Tattwa parameter is that it is noetic, tan, tan, or legalistic, Winastwan Ilang Sukha, one of the misunderstandings. (Wrehaspati Tattwa.50).

Meaning:

Shiva Tattwa's goal of achieving happiness is not to turn to grief. Tattwa parameter is happiness that is noetic, can not be imagined in real form and not true if given the characteristics.

In Goa Gajah Temple there is a niche where in one of the niches to the east of the cave there are three Lingga lined in one pedestal. Each Lingga is surrounded by small Lingga depalan. In the Hindu Lingga tradition it is a sacred building symbol of worship to Lord Shiva as a manifestation of God.

Tiga Lingga is perhaps one of the Hindu relics of the Shiva Pasupata sect. Three Linga as a sacred symbol as a means of worship of God in its manifestation as Sang Hyang Tri Purusa. God is worshiped as Sang Hyang Tri Purusa in his function as the great soul of the universe.

Shiva as the soul of Bhur Loka. Sada Shiva as the great soul of Bhuwah Loka and Parama Shiva as the soul of Swah Loka. The purpose of worshipping God as the great soul Shiva Bhur Loka is to achieve joy without the guardian of dukkha. As Sada Shiva to achieve endless and endless happiness.

As Shiva Parama to achieve noetic happiness that can not be imagined in real form and impossible to be given its characteristics.

This was stated in the holy book Wrehaspati Tattwa. Each phallus is surrounded by eight small phallus as a symbol of the eight gods in the eight directions of each of these Bhuwana.

BALI TRUE BACK HISTORY

The eight gods are called Astadipalaka, meaning the eight omnipotence of God as the protector of all directions of nature. Worshipping God in its manifestation as Sang Hyang Tri Purusa aims to strengthen the soul to achieve life success in Tri Bhuwana. The eight deities in each of the Bhuwana are the manifestations of Shiva.

In the book "Guide to Ancient Objects" by Prof. Drs. I Gst. Gde Ardana stated three Lingga in Goa Gajah Temple, some suspect it is a symbol of the worship of Tri Murti. The allegation does not seem to be connected with the Hindu pantheon concept.

Goa Gajah Temple is located in the village of Bedaulu, Blahbatuh District, Gianyar. This temple has many relics. Therefore this temple is visited by many foreign and domestic tourists. This temple can be divided into three parts. There are sacred buildings that are very old around the 10th century AD. There are sacred buildings in the form of pelinggih pelinggih which were built after that century.

In the eastern part of the cave there are three large phallus lined up on a pedestal, while in the western part there is a statue of Ganesha in a T-shaped cave. So there are three phallus symbols of Shiva or Sang Hyang Tri Purusa.

While in the teben section is the statue of Ganesha, the son of Shiva in the Hindu pantheon system. Because of this Ganesha statue, according to Miguel Covarrubias, this cave is called Goa Gajah.

The function of Lord Ganesha in the Hindu worship system is as Wighna-ghna Dewa and as God Winayaka. Wighna means obstacle or challenge. The

BALI TRUE BACK HISTORY

worship of God as the God of Ganesha is worship to get spiritual guidance in order to have self-resilience in facing various obstacles or challenges in life.

Ganesha is worshiped as the God of Winayaka to get God's guidance in developing a wise life. The ability to face challenges and develop this wisdom is the first step towards achieving a peaceful and prosperous life on this earth.

In front of the cave there is a statues of fountains in a sacred bathing pool that because of the times buried in the ground. When Kriygsman was head of the North Sumatra office in Bali, in 1954 the bath was excavated.

In the bath there are statues of Widyadara and Widyadhari. There are six shower statues. Three in the north and three in the south. This angel statue is placed on a lotus or lotus pedestal.

Padma is the symbol of the Hyang Widhi stana universe. In the middle there is a statue of a male symbol Widyadhara. Six of Widyadhari's statues drain water from the center of the statue and there is milk from the statue.

The water that flows in the pond as a symbol of fertility. The purpose of worshipping God with the symbol Linga as a medium to motivate the emergence of fertility. The phallus is divided into two parts, the base is called the Yoni Predana symbol and the one standing upright on the yoni is called the phallus.

The lower part of the phallus is the rectangular symbol of the Brahma Bhaga, on top of the octagonal symbol of Vishnu Bhaga.

On the elliptical octagon. This is the peak as Shiva Bhaga. In the Lingga worship ceremony doused with water or with milk. The water or milk is collected through the Yoni channel. That water is sprinkled on the fields for agricultural

BALI TRUE BACK HISTORY

and plantation fertility. The fountain sculpture symbolizes flowing water to build agricultural fertility in a broad sense.

In Canakya Nitisastra, the water is declared one of the three Ratna Permata Bumi. Plant food and medicine as well as words of wisdom as two other Ratna Permata. Sacred buildings in Goa Gajah Temple beside the relics in the era of the existence of Shiva Pasupata in the next era there were temples as Hindu worship at the time of Shiva Siddhanta that had flourished.

Because of that in the east a little south of Goa Gajah there are some pelinggih. There are Pelinggih Limas Catu and Limas Mujung as Pelinggih Pesansi Batara on Mount Agung and Mount Batur. There is Pelinggih Gedong as pelinggih ancestors of the gusti in Bedaulu.

There is a pelinggih Ratu Taman as worship of Vishnu Batara as the god of water. As the temple in general, there are also some complementary buildings. As Pelarih Pengaruman as a place for offerings for offerings when there are ceremonies, both piodalan ceremonies and because there are other holidays.

A more ancient relic from the Hindu relics in Goa Gajah Temple is the relic of Buddhism. Outside the cave to the west there is a Buddhist statue, the Goddess Hariti in Bali called the Men Brayut statue.

This statue is described as a woman who holds many children. In Buddhist mythology, Hariti was originally a woman eating human flesh, especially children's flesh.

BALI TRUE BACK HISTORY

After Hariti learned the teachings of the Buddha, Hariti finally became a very religious and compassionate child. In the south of Goa Gajah through the trench, a Buddhist statue was found in the attitude of the Amitaba Dhyani Buddha. Buddha in this Amitaba Buddhist Dhyani attitude in the Mahayana Buddhist pantheon system as

Buddha protects the west direction of the universe. This is the case for three Hindu and Buddhist religious buildings in Goa Gajah Temple.

Religious Tolerance in Goa Gajah Temple In Goa Gajah Temple there are three different types of religious buildings. There is a Hindu religious building at the time of the development of Hindu Shiva Pasupati. With evidence of the existence of the Three Lingga Statues, each of which is surrounded by eight small Linga.

There is a religious building that has the style of Shiva Siddhanta with pelinggih pelinggih in the east a bit south of Goa Gajah. In addition there is a Buddhist religious building that has a Mahayana Buddhist style

The three forms of religious buildings in Goa Gajah Temple are truly very interesting to be used as material for reflection in modern times with a sophisticated life technology. What should be studied is the tolerance of Balinese ancestors in the past.

The Hindu religion of the Shiva Pasupati sect does indeed differ from the Hindu Shiva Siddhanta. But the religious substance The historical nature of the emergence of Buddhism also comes from the process of practicing the Vedic sacred teachings. The Hindu teaching of Shiva Pasupata emphasizes the direction of religion in oneself.

BALI TRUE BACK HISTORY

There are two directions for Hinduism, namely Niwrti Marga and Prawrti Marga. Niwrti Marga is the direction of religion by prioritizing the strengthening of conscience, while Hindu Shiva Siddhanta places more emphasis on the Marga Prawrti with religious orientation outside the self.

But that does not mean not using the Niwrti method. Only the difference is the emphasis.

Niwrti's method is taken to achieve the "Pasupata" state. Pasu means animalistic lust. While the word Pata comes from the word Pati meaning King or ruler.

Pasupata or Pasupati means the process of worshipping God to be able to master the passions that are identical with animal traits.

Whoever is able to master the passions that are identical with the animal's characteristics will be able to reach Shiva gradually as stated in Wrehaspati Tattwa 50.

If you have mastered yourself then the next life process will be smoother in taking the way of the Marga Prawrti. The Hindu Shiva Siddhanta sect as practiced by Hindus in Bali generally has the same goal as the Hindu Shiva Pasupata.

The difference is only the emphasis. The word Shiva Siddhanta means success in reaching the last or highest Shiva. So in just one sect, Hinduism gives freedom to its people to choose it.

BALI TRUE BACK HISTORY

In Goa Gajah Temple, both ways can live sustainably and people are not forced to join this or that. People are welcome to choose or integrate all of these methods.

This means that followers of Shiva Siddhanta do not consider Shiva Pasupata as heretics. They realize the substance of the teachings of Hinduism that they profess the same.

Likewise, those who adhere to Shiva Pasupata do not consider Shiva Siddanta to be another person. This means that people in ancient times truly respected religious privacy as something that was held in high esteem. The religious attitude of the people is reflected by the people in the past in Goa Gajah Temple and indeed on other ancient relics in Indonesia.

Surely it would be very strange if today there are, for example, people who are negative towards others who have different systems of emphasis. The people of the past, especially the leaders really have a big soul in managing differences. Because that difference is a universal reality.

Likewise, the Mahayana Buddhist relics in Goa Gajah Temple were much earlier in Bali. The emergence of Sidharta Gautama as Buddhism is preceded by two Hindu schools, Tithiyas and Carwakas. Tithiyas and Carwakas are both convinced that suffering is due to human attachment to this unsustainable worldly life.

They differ in how to overcome this attachment to lust. Carwakas views that lust does not bind then lust must be poured like pouring water in a glass.

BALI TRUE BACK HISTORY

With lust that continues to be fulfilled in accordance with the turmoil, the lust will be exhausted and vanished then humans will be free from the bondage of lust. On the other hand, the Tithyas school argues that lust must be killed by stopping the function of its tools.

So that the eyes do not want to see the good and beautiful, beautiful eyes are made blind by seeing the sunny day. The tongue is made until it has no function.

There is a burning cock until his sexual appetite disappears. Both streams make people suffer. It was under these circumstances that Sidharta Gautama, who had attained the realm of Buddhism, gave practical religious instructions. His teachings are Sila Prajnya and Samadhi. Please do good according to the voice of conscience.

The voice of conscience is the voice of Atman. Atman is a part of Brahman. The technique of doing good is based on Praj, meaning science. In doing good you should be consistent with excellent concentration. That is Samadhi. This is the essence of Sidharta Gautama's discourse in saving the people from the disputed differences.

After one hundred years Sidharta attained Nirvana before the sacred discourse was collected into three baskets so named Tri Pitaka. So the existence of Buddhism in Goa Gajah Temple, the substance is no different, especially contrary to the Hindu teachings of Shiva Pasupata and Shiva

Siddhanta. The three religious features in Goa Gajah Temple are indeed different but the difference lies in the method or method. The substance of the three Hindu and Buddhist religious patterns in Pura Goa Gajah are equally

BALI TRUE BACK HISTORY

guiding humanity to achieve a happy and prosperous life in the world and reach the divine realm in the noetic world.

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56. Application of Shiva Siddhanta in Bali



BALI TRUE BACK HISTORY

The teachings of Hinduism which are adhered to as a heritage of ancestors in Bali are teachings

Shiva Siddhanta is sometimes also called Sridanta.

Siddhanta means the end of something that has been achieved, which means that it is a conclusion from established teachings. This teaching is the result of acculturation of many Hindu teachings. Inside we find the teachings of the Vedas, Upanisad, Dharmasastra, Darsana (especially Samkya Yoga), Purana and Tantra. The teachings from these sources are combined in the Tattwa teachings which become the soul or essence of Hinduism in Bali.

In its realization, the administration of religious life in Bali also revealed a fusion of elements of ancestral belief. Wariga, Rerainan (Hari Raya) and Upakara are largely ancestral heritage.

This heritage has been so harmonious with the teachings of Hinduism that it is a unified whole. Thus, Hinduism in Bali has unique characteristics according to the spiritual needs of the Balinese from ancient times to the present.

The places of worship show the place of worship of Bhatara Siwa in his manifestations. He was worshiped as Shiva Raditya in Padmasana, worshiped as Tri Murti in sanggah, paibon, Kahyangan Desa and heaven of the universe. Worship of God in various places as Ista Dewata in accordance with the teachings of God is everywhere - everywhere.

For the sake of Bali people worship God in all places, in Pura Dalem, Village Temple, Puseh Temple, Bale Agung, Pangkalan Agung, Peteluan, Setra, Segara, Mountain, Rice Field, Kitchen and so on.

BALI TRUE BACK HISTORY

In the 8th century Danghyang Markandeya received a revelation on the Mount at Hyang (now Dieng, East Java) that the palinggih building in Tolangkir (now Besakih) had to be planted with pentas consisting of elements of gold, silver, copper, iron and rubies. .

After settling in Taro, Tegal Lalang-Gianyar, he established the teachings of Shiva Siddhanta to his followers in the form of rituals: Surya Sewana, Bebali (banten), and renewal.

From the conception of Danghyang Markandeya's teachings it can be compared to the teachings of other sects in Bali.

This relationship is manifested in the form of devotion as a form of Prawrtti Marga. God is worshiped as the great witness of all human actions in the world. God gives blessings and punishment to all beings. In Bali, devotion to God is realized in various forms.

For ordinary people, devotional service is realized by praying accompanied by upakara. Upakara means friendly service to be realized with willingness. Upakara includes Yajna or holy offerings. Both prayers and Yajna offerings require a place of worship.

Padewasan and the game play an important role, which in all of these teachings Sradha to God will always appear to be realized.

In carrying out every ceremony in Bali, it cannot be separated from the process of renewal ceremony. In the process of this renewal ceremony most of the use of ingredients is similar to the use of Bhairawa sect using arak, tuak and brem.

BALI TRUE BACK HISTORY

In addition, in each closing, the Pujawali activity in every temple in Bali held the Tabuh Rah ceremony which was a symbol of giving gifts to bhuta kala.

Secta Bhairawa also held Tabuh Rah ceremony, this is undeniable that there are similarities in the form and implementation of ceremonies between Shiva Siddhanta and Bhairawa

Every ceremony in Bali today is an application of Shiva Siddhanta's teachings. And this Shiva Siddhanta teaching is one of the teachings that crystallizes all the teachings of the sects in Bali. As in every ceremony of worship in the form of solar rent, namely worship of the Sun God, this is one of the elements of the Sora sect which is then crystallized in the Swa Siddhanta sect.

The meaning contained in the implementation of the worship ceremony of the Solar God is as a symbol of humanity that has performed the Yajna.

Sekta pasupata is a sect that prioritizes the form of worship of Lord Shiva through the Lingga. In Shiva Siddhanta the implementation in realizing Sang Hyang Widhi Wasa in the form of Transcendence uses symbolization in the form of statues or phallus. This can be likened to the form of worship performed by the Pasupata sect.

Mpu Sangkulputih is a pioneer in the making of statues or pralingga and Deities made of stone, wood, or metal as a means of concentration in the worship of Hyang Widhi.

Lingga is a symbol of Lord Shiva or Lord Shiva, which in essence has a meaning, role and function which are very important in life past societies, especially for

BALI TRUE BACK HISTORY

human beings who are Hindus. This is evident that the lingga relics to date in general in Bali are mostly found in holy places as in ancient temples.

In fact there are also found in caves which until now are still respected and sanctified by the local community. In Indonesia, especially Bali, although there are found a lot of phallus relics, but there are still people who do not understand the true meaning of the phallus. To give an explanation of the meaning of phallus in general, in this description will discuss the definition of phallus, which is of course general in nature.

Hindu teachings that developed in Indonesia are the teachings of Shiva Siddhanta, the teachings that emphasize the worship of the Lingga with Tri Murti figures namely Brahma, Vishnu and Shiva. As well as the Tri Purusa, namely Parama Shiva, Sada Shiva, Shiva. The meaning of Tri Purusa is painting

God as the ruler of the upper, middle and lower realms is described as Parama Shiva (above), Sada Shiva (middle) and Shiva (below). (Sara, 1994: 56). From this quote it can be concluded that Shiva Siddhanta uses phallus as a symbol.

This is a similarity from the teachings of Pasupata. The entry of Hinduism in Bali was estimated before the 8th century AD, because there was evidence in the form of fragments of inscriptions found in Pejeng village, Sanskrit-speaking Gianyar.

In terms of the shape of the letters are thought to be contemporaneous with a clay seal containing a Buddhist mantra known as "Ye te mantra", and is thought to date from 778 AD. In the first line of the inscription says the word "Sivas ddh."

BALI TRUE BACK HISTORY

which by experts, especially Dr. R. Goris suspected the near-fading word might read: "Siva Siddhanta". Thus in the 8th century, Forced (Sampradaya or Sekta) Shiva Siddhanta had developed in Bali. The development of religious teachings embraced by the king and the people of course through a sufficient process long, so it can be said that the Hindu Shiva Siddhanta sect already existed before the e-2 to 8th century AD.

Other evidence is the discovery of Shiva statues in Pura Putra Bhatara Village in Bedahulu, Gianyar. The statue is one type with Shiva statues in Dieng Temple which originated around the 8th century, which according to Stutterheim belonged to the period of Balinese Hindu sculpture.

In the Sukawana inscription in Bangli which contains the numbers 882 AD, mentioning the existence of three religious figures namely Sivaprajna, Shiva Nirmala and Sivakangsita Bhiksu who built a hermitage in Cintamani (in Kintamani), which indicated the possibility of syncretism between Shiva and Buddhism in Bali.

When viewed from its development, both religious traditions actually come from the same tree.

The development and syncretism between adherents of Shiva and Buddhism in Bali, allegedly more prominent during the reign of the great king Dharma Udayana Warmadeva, because both religions are religion recognized by the kingdom. The Buddhist concept indeed cannot place into this concept.

But philosophically, Buddhism does not really need a holy place. Because the essence of Buddhism is not worship, but training to change one's own behavior. Therefore, the temple for the Buddha's follower is himself.

BALI TRUE BACK HISTORY

Buddhists do not need a holy place, although there are Buddhist followers who still need holy places.

They were given the freedom to build a sacred place for their idols in their respective houses.

The whole concept was developed into an order called Pakraman. This order is binding on all residents in Pekraman. So that all these sects or schools of thought merge into Pakraman. By around the 15th century AD, this fusion had reached the perfect point.

Dhangyang Dwijendra around the century only encountered sects like those in the elite brahman groups, such as the Vaishnava, Shiva and Buddhist brahmins. While the Balinese people themselves have been immersed in Pakraman.

No one can distinguish between their sects. Even though they adhere to a certain sect. Very personal nature. No need to be announced in the middle

From the explanation of Balinese culture which still records the original teachings of the archipelago, which we clearly recognize from the ritual procession, it is clear the mention of the names of the gods which are the original names of the core teachings that underlie Hindu teachings in India, also about Prambanan whose relief clearly tells the story of the carira Ramayana and Bharatayudha proves that the teachings that underlie Hinduism existed on the island of Java, when it was not and was not named Hindu.

The true story of the story of Ramayana and Bharatayudha for the native Javanese people considers it to occur on the island of Java, and the terrible

battle of Bharatayudha actually happened, a massive attack on Indian land took place and from this spread the spread of the teachings of the archipelago to the land of India, and later on in the century This Christianity developed into Jain, Hindu and Buddhist names.

We will know a little about Ramayana and Mahabhartha

57. Ramayana and Mahabhartha

Ramayana, Sanskrit comes from the words Rama and Ayana which means "Rama's Journey" is a story / story of heroism composed by Walmiki (Valmiki) or Balmiki from the story of Dewi Sita. Another epic story is the Mahabharata.

Ramayana in Javanese literary treasures in the form of Ramayana kakawin, and its compositions in the New Javanese language are not all based on this kakawin. In Malay there is also a series of Rama Series whose contents differ from the Ramayana kakawin in Javanese and ancient Balinese, namely wayang and sendra dance.

In India in Sanskrit, Ramayana is divided into seven books or kanda as follows:

1. Balakanda, the Book of Balakanda is the beginning of the Ramayana story. The Balakanda Book tells of King Dasarata who had three consorts, namely: Kosalya, Kekayi, and Sumitra. Prabu Dasarata has four people, namely: Rama, Bharata, Lakshmana and Satrughna. The Balakanda book also tells the story of Sang Rama who won the contest and married Sita, daughter of Prabu Janaka.

2. Ayodhyakanda, the Book of Ayodhyakanda contains the story of Rama being thrown into the forest with Goddess Sita and Lakshmana because of the request of Goddess Kekayi. After that, old Prabu Dasarata died. Bharata did

BALI TRUE BACK HISTORY

not want to be crowned King, then he followed Rama. Rama refused to return to the kingdom. Finally Bharata ruled the kingdom on behalf of the Lord.

3. Aranyakanda, The Aranyakakanda Book tells the story of Rama, Sita, and Lakshmana in the middle of the forest during the exile. In the middle of the forest, Rama often helped the hermits who were disturbed by the rakshasa. The Aranyakakanda book also tells the story of Sita being kidnapped by Rawana and the fight between Jatayu and Rawana.

4. Kiskindhakanda, the Kiskindhakanda Book tells the story of the meeting of the Rama with Monkey King Sugriwa. The Rama helped Sugriwa seize his kingdom from his brother Subali. In battle, Subali is killed. Sugriwa became the King of Kiskindha. Then the Rama and Sugriwa allied themselves to storm the Alengka Kingdom

5. Sundarakanda, the Sundarakanda Book tells the story of the Kiskindha army who built the Situbanda bridge connecting India with Alengka. Hanuman who was the ambassador of Sang Rama went to Alengka and faced Dewi Sita. There he was arrested but was able to escape and burn down the capital Alengka.

6. Yuddhakanda, The Book of Yuddhakanda tells the story of the battle between the army of the monkey Rama and the giant forces of the Rawana. The story begins with the efforts of the Sang Rama's forces who successfully crossed the ocean and reached Alengka. Meanwhile Wibisana was expelled by Rawana for giving too much advice. In the battle, Rawana was killed by Rama by a magic arrow. The Rama returned safely to Ayodhya with Dewi Sita.

7. Uttarakanda, the Uttarakanda Book tells the story of the disposal of Dewi Sita because the Lord heard rumors from the people who doubted the sanctity

BALI TRUE BACK HISTORY

of Dewi Sita. Then Dewi Sita stayed at Rsi Walmiki Retreat and gave birth to Kusa and Lawa. Kusa and Lawa came to the palace of Sang Rama during the Aswamedha ceremony. That's when they sang Ramayana composed by Rsi Walmiki.

Many argue that the first and seventh kanda are new inserts. In Old Javanese, Uttarakanda was found there.

Wiracarita Ramayana was also promoted into wayang culture in the archipelago, such as in Java and Bali. Besides that in several countries (such as Thailand, Cambodia, Vietnam, Laos, Philippines, etc.), Wiracarita Ramayana was appointed as an art performance.



Summary of the Ramayana Story

Wiracarita Ramayana tells the story of the Rama who ruled in the Kingdom of Kosala, the capital of Ayodhya. Previously it began with the story of King

BALI TRUE BACK HISTORY

Dasarata who had three consorts, namely: Kosalya, Kekayi, and Sumitra. From the Goddess Kosalya, the Rama was born. From Goddess Kekayi, the Bharata was born. From Dewi Sumitra, twin sons were born, named Lakshmana and Satrugna. The four princes were very manly and armed.

One day, Resi Wiswamitra asked the Rama to help protect the hermitage in the middle of the forest from the intruders. After conferring with

Prabu Dasarata, Resw Wiswamitra and Sang Rama left for the middle of the forest accompanied by Sang Lakshmana.

During their journey, the Rama and Lakshmana were given spiritual knowledge from the Receipt of Wiswamitra. They also continually killed the giants who interfered with the ceremony of the Rishis. When they passed Mithila, Sang Rama followed the contest held by Prabu Janaka. He won the contest and was entitled to marry Dewi Sinta, daughter of Prabu Janaka.

By bringing Dewi Sinta, Rama and Lakshmana back home to Ayodhya. Prabu Dasarata who is old, wants to give up the throne to Rama. At the request of Dewi Kekayi, the King reluctantly handed the throne to Bharata while Rama had to leave the kingdom for 14 years.

Bharata wanted Rama as the successor to the throne, but Rama refused and wanted to live in the forest with his wife and Lakshmana. Finally Bharata ruled the Kingdom of Kosala on behalf of the Lord. During their exile in the forest, Rama and Lakshmana met with various giants, including Surpanaka.

Because Surpanaka was passionate about Rama and Lakshmana, his nose was injured by Lakshmana's sword. Surpanaka complained to Rawana that he was

BALI TRUE BACK HISTORY

abused. Rawana becomes angry and intends to take revenge. He headed to the place of Rama and Lakshmana then with a ruse, he kidnapped Sinta, Rama's wife. In his attempted abduction, Jatayu tried to help but was unsuccessful so he died.

Rama who learned of his wife was kidnapped looking for Rawana to the Alengka Kingdom on the direction of Jatayu. On the way, he met with Sugriwa, the King of Kiskindha. With the help of Sang Rama, Sugriwa succeeded in seizing the kingdom from the power of his brother, Subali. To repay the services, Sugriwa allied with the Rama to storm Alengka.

With the help of Hanuman and thousands of women, they crossed the sea and stormed Alengka. Rawana, who knew his kingdom was raided, sent the para his allies including his son - Indrajit - to storm Rama. Wibisana's advice (his younger brother) was ignored and he was even expelled.

Finally Wibisana sided with Rama. Indrajit gave up the Nagapasa weapon and won, but not for long. He died at the hands of Lakshmana. After the allies and their governors died one by one, Rawana came to the front and the battle was fierce. With the powerful Brahmāstra crossbow, Rawana died as a knight.

After Rawana died, the throne of Alengka Kingdom was handed over to Wibisana. Sinta returned to Rama's lap after her purity was tested. Rama, Sinta and Lakshmana returned to Ayodhya safely. Hanuman gave himself whole to serve Rama. When he arrived at Ayodhya, Bharata welcomed them with reverence and gave the throne to Rama.

Shortly becoming King and Queen of the Kingdom of Ayodhya, Rama heard the rumors of his people about the sanctity of Sita. Rama also expelled Sita

BALI TRUE BACK HISTORY

while she was pregnant and Sita went to the Walmiki receipt. There Sita told me about her journey with Rama.

Sita gave birth to twins, namely Kusa and Lawa. A few years later Rama held the Aswamedha Ceremony in the Ayodhya Kingdom. Sita, Receipt Walmiki, Kusa and Lawa came to the ceremony. Then Kusa and Lawa sang the Ramayana poem.

Rama was surprised to have a story about his journey. After that Sita swore in front of everyone "If I am holy then the Earth will swallow me up." Not long after Mother Dewi Pertiwi picked Sita and she was swallowed up by the Earth. The embittered Rama took off his body and is no longer the Manifestation of Vishnu. Rama died on the beach of Uttara.

Excerpt from Kakawin Ramayana, One of the quotations from kakawin that signifies this is the teachings that underlie Hindu teachings are the words below that reflect the gods that underlie teachings on Indian soil.

Sira ta Triwikrama pita, pinaka father, Bhaṭāra Wiṣṇu mangjanma inakaning bhuwana kabèh, yatra dōnira nimittaning janma

He was the father of the Triwikrama, meaning that Bhatara Vishnu's father, who was incarnate, would save the whole world. That is the purpose of Sang Hyang Vishnu transformed into a human.

Sakalī kāraṇa ginawe, āwāhana len pratiṣṭa ānnidhya, Parameṣwara hinangēnangēn, umungu ring kuṇḍa bahni maya

BALI TRUE BACK HISTORY

All the ceremonial equipment has been done, the inviting ceremony equipment and the place of the Gods are available, Bhatara Çiwa which is worshiped by Pūja, in order to stay in that holy fire

Baratayuda, is a term used in Indonesia for the Kurukshetra War. According to Javanese tradition, the war between the descendants of the emperor Bharata was predestined by the deity long before the Pandavas and the Kauravas were born. Tradition also mentions that the battlefield Kurukshetra is not located Haryana state of India at present but in Dieng Plateau, Central Java. Therefore, the Javanese are considered an epic Mahabharata occurring in Java.

The manuscript was started by MPU Sedah in 1157, and was completed by MPU Panuluh. Mpu Panuluh also wrote Kakawin Hariwangsa. [232]: 168

The Mahabharata is the epic narrative of the Kurukshetra War of the Kuravas and the Pandava princes. It also contains material philosophical and reflections, such as a discussion of the four "life goals" or purushartha. Among the main works and stories in the Mahabharata is the Bhagavad Gita, the Damayanti story, a shortened version of the Ramayana

Traditionally, writers from the Mahabharata are associated with Vyasa. There have been many attempts to uncover its history. The oldest part of the text is considered not to be much older than around 400 BC, although epic writing probably fell between 8 and 9th century BC. [233]

The text may reach its final compilation form at the beginning of the Gupta period (4th Century AD). [234] translated as "the great story of the Bharata

dynasty". According to Mahabharata itself, this story is extended from its short version of

The 24.00 verse is referred to only as Bharata. [235]

The earliest references are known as the Mahabharata and in essence Bharata is on Ashtadhyayi (sutra 6.2.38) from panini (fl. 4 BC century) and in Ashvalayana Grhyasutra (3.4.4). a core of 24,000 verses, known as Bharata

Some stories in the Mahabharata take a separate identity in classical Sanskrit literature. For example, Abhijñānashākuntala by the famous Sanskrit poet Kalidasa (c. 400 CE), believed to have lived in the era of the Gupta dynasty, is based on a story that is a precursor to the Mahabharata. Urubhanga, a Sanskrit drama written by Bhasa which is believed to have lived before Kalidasa, is based on the murder of Duryodhan by splitting his thighs by Bhima.

The findings of the Copper Plate and inscriptions from Maharaja Sharvanatha (533-534 AD) from Khoh (Satna District, Madhya Pradesh) describe the story of Mahabharata as a "collection of 100,000 verses" (shatasahasri samhita).

The division of Mahabharata into 18 parvas or books is as follows:

1. Adiparwa, How Mahabharata was narrated by Sauti to the receipt in Naimishannya, after it had been read in the Sarpasattra of Janamejaya by Wesampayana in Takṣaśīlā.

2. Sabhaparwa Maya Danava in the palace and court (sabha), in Indraprastha. Life in court, Yudhistira's Rajasuya Yajna, a dice game, wife of the Pandava Dropadi and the end of the Pandava exile.

BALI TRUE BACK HISTORY

3. Wanaparwa, Twelve years of exile in the forest (fig).
4. Wirataparwa, Year spent disguises in the Wirata palace.
5. Udyogaparwa, Preparations for war and efforts to create peace between the Kaurava and the Pandavas whose side failed (udyoga means business or work).
6. Bisma Parwa, The first part of a big battle, with Bhishma as the commander for the Kauravas and its fall.
7. Dronaparwa, The battle continues, with Drona as commander. This is the main book of war. Most of the great soldiers on both sides die at the end of this book.
8. Karnaparwa, Continuation of the battle with Karna as commander of the Kurawa army.
9. Salyaparwa, The last day of the battle, with Salya as commander. Also said in detail, is the Baladewa pilgrimage to the crossings of the Saraswati river and the mace struggle between Bhima and Duryodhana which ended the war, because Bhima killed Duryodhan by destroying him on the thigh with a mace.
10. Sauptikaparwa, Ashvattama, Kripa and Kertawarma killed the remaining Pandava soldiers in their sleep. Only 7 soldiers remained on the Pandava side and 3 on the Kurawa side.
11. Striparwa, Gandari and women (stri) from the Kauravas and Pandavas lamented the dead and Gandhari cursed Krishna for the great destruction and annihilation of the Kauravas.

BALI TRUE BACK HISTORY

12. Santiparwa, Coronation of Yudhistira as king of Hastinapur, and instructions from Bhishma. This is the longest book from the Mahabharata.

13. Anusasanaparwa, Final instructions (anushasana) from Bhishma.

14. Aswamedikaparwa, Kingdom of Ashvamedha (horse sacrifice) ceremony conducted by Yudhistira. Arjuna's Conquest of the World. Anugita was told by Krishna to Arjuna.

15. Asramawasikaparwa, Death of Dhritarashtra, Gandhari and Kunti in a forest fire when they lived in a hermitage in the mountains

16. Mosalaparwa, the materialization of this Gandhari curse, that is, the dispute between Yadavas and the maces (mausala) and eventual destruction of Yadavas.

17. Prasthanikaparwa, The great journey of Yudhistira, his brothers and his wife Dropadi throughout the country and finally their ascent where each Pandava fell except Yudhistira.

18. Swargarohanaparwa, Yudhistira's final test and the return of the Pandavas to the spiritual world (svarga). Harivamsa Parva, This is an addendum to 18 books, and covers portions of Krishna's life that are not covered in the 18 parvas of the Mahabharata.

Discuss the Mahabaratha story in the historical context

Historian's research on the historicity of the Kurukshetra War is unclear and never final. Many historians estimate that during the Kurukshetra war in the Iron Age of India from the 10th century BC. [236]

BALI TRUE BACK HISTORY

The epic setting has a historical precedent in the estimated Iron Age (Vedas) of India, where the Kuru kingdom was the center of political power for around 1200-800 BC.

[234] Conflicts in the dynastic period could be an inspiration for where the Mahabharata story was built, with the climax battle finally being seen as an event.

Puranic literature presents genealogical lists related to the Mahabharata narration. There are two types of Puranas. The first type, there is a direct statement that in 1,015 (or 1050) years between the birth of Parikesit (Arjuna's grandson) and the accession of Mahapadma Nanda (400-329 BC), which would yield estimates of around

1,400 BC for the battle of Bharata. [235]

However, this would mean an improbably average reign of length for the kings listed in the genealogy. [236] Of the second type is the analysis of parallel genealogies in the Puranas between the time of Adhisimakrishna (Parikesit's great-grandson) and Mahapadma Nanda.

As per the Pargiter's research it is estimated that 26 generations with an average of 10 lists of different dynasties and, assuming 18 years during an average reign, arrived at an estimated 850 BC for Adhisimakrishna, and thus around 950 BC for the battle of Bharata. [237]

Attempts to get it during the Mahabarata war Bharatayudha one by using the archaeoastronomy method in selected verses and how they were interpreted

BALI TRUE BACK HISTORY

have resulted, namely the estimated events from the 4th century to the mid-2nd millennium BC. [238]

The 4th millennium has a precedent in the calculation of the Kaliyuga era, based on planetary conjunctions, by Aryabhata (6th century). This Aryabhata incident on 18 February 3,102 BC for the Mahabharata war has spread widely in Indian tradition. Some sources mark this as the loss of Krishna from the earth. [239]

On the Aihole inscription of Pulakeshi II, the date of Saka 556 = 634 CE, Claims that 3,735 years have passed since the battle of Bharata, places the Mahabharata war in 3,137 BC. [240] [241] Another view of traditional astronomers and historians, represented by Vriddha-Garga, Varahamihira (author of Brhatsamhita) and Kalhana (author of Rajatarangini), placed the Bharata war in 653 years after Kaliyuga, according to 2,449 BC. [242]

Outside the Indian subcontinent, khusus in Indonesia, this version is recorded in the ancient Javanese book as Kakawin Baratayuda in the 11th century under the protection of Raja Dharmawangsa (990-1016) [47] and later spread to the island of Bali, which remains the majority island of practicing indigenous culture of the archipelago to this day.

This has become a fertile source for Javanese literature, dance drama (wayang wong), and wayang kulit puppet shows. This version of Java Mahabharata is slightly different from the Indian version.

For example, Dropadi only married Yudhistira. Arjuna is described as having many wives and concubines next to Subhadra. Another difference is that

BALI TRUE BACK HISTORY

Shikhandini remained a woman, who would marry Arjuna, and assumed the role of a warrior's daughter during the war.

Another twin is that Gandhari is portrayed as an antagonist who hates Pandavas: his hatred is jealous because during Gandhari's Swayamvara, he fell in love with Pandu but later married.

Another important difference is the existence of Punakawans, the clowns of



the main characters in the story line. These characters include Semar, Petruk, Gareng and Bagong, which Punakawan only exists in Indonesia, not included in the story but Punakawan is an original story that already exists. To support this claim we can see the reliefs that exist in the sacred building of Suku.

BALI TRUE BACK HISTORY

There are also several episodes in the story in ancient Java, such as Arjunawiwaha composed in the 11th century. A Mahabharata version of Kawi, where eight of the eighteen parvas survive, was found on the Indonesian island of Bali. It has been translated into English by Dr. I. Gusti Putu Phalgunadi.

The Jain version of the Mahabharata can be found in various Jain texts such as Harivamsapurana (Harivamsa story) Trisastisalakupurusa Caritra (hagiography of 63 Noble people), Pandavacaritra (life of Pandavas) and Pandavapurana (Pandavas stories). [243] From previous canonical literature, Antakrddaaśāh (8 cannons) and Vrisnidasa (upangagama or secondary canon) contain stories of Neminatha (22 Tirthankara), Krishna and Balarama. [244] Prof. Padmanabh Jaini notes that, unlike in the Hindu Puranas

Let us continue about the teachings of Brahmanism in the land of India which developed into Teachings which later became Hindu.

58.Brahmanism

The Archipelago's Original Teachings, which are characterized by Shiva, Vishnu and Brahma which spread to Indian lands in the Ramayana and Bharatayudha stories which later developed into Hindu and Buddhist teachings in India are not recorded by historians and also do not know the origin of these teachings from the Archipelago , They only write it like this.

Brahmanism is a religion that developed out of the history of Vedic religion in ancient India. This term is different from Brahmanism, the latter sometimes

BALI TRUE BACK HISTORY

being used to identify the ritual system led by Brahman priests in Hindu society. [227] [228]

In the archipelago that is well recorded and preserved in Balinese culture, Balinese culture or currently already known as Balinese Hinduism, we will know that the mention of Brahma already existed before Hinduism in India existed.

This is one proof of Balinese worship that the author mentioned above and is different from the teachings of India. In Hindu religious life in Bali, the Brahma deity can never be released from the breath of religion in Bali.

In the belief in Bali, Dewa Brahma is believed to be the God of Ruler and protector of the South, armed with Gada, with the color of Goose, having Sakti Dewi Saraswati, a red attribute, In Worship in the customary village environment, he is worshiped in a temple called Pura Desa or Pura Bale Agung, which in this temple there will be buildings made of bricks in honor of him. While on a regional basis in Bali, worship of Lord Brahma is in the Pura Luhur Andakasa.

Mantram or prayer of praise addressed to Lord Brahma as the Creator is called Brahma Stawa

1. OM NAMASTE BHAGAWAN AGNI, NAMASTE BHAGAWAN DAY, NAMASTE BHAGAWAN ISA, SARWA BHAKSA HUTASANA

2. TRI COLOR BHAGAWAN AGNI, BRAHMA WISNU MAHESWARAH, SANTIKAM PAUSTIKAM SIWA, RAKSANAM CABHICARIKAM

BALI TRUE BACK HISTORY

3. ANUJNANAM KRTAM LOKE, SAUBHAGAM PRIYA DARSANAM, YAT SARWA KINCIT KARYANAM, SIDDHIR EVA NA SAMSAHAYAH

4. OM BRAHMA PRAJAPATI H SREATHAH, SVAYAMBHUR VARADO GURUH, PADMAYONIS CATUR VACTRO, BRAHMA SAKALAM UCYATE

5. NAMOSTU BHAGAWAN AGNI, SARVOKTEMA HUTASANA, VAJRA SARA MAHA SARA, DIPTO GNIH JVALANAS TATHA

6. SARVA PAPA PRASAMANAM, HIRANYAGARBHA SAMBHAWAM, LOKANAM CA SARIRAN CA, SUKHAM AGNIH PRAM UCYATE.

Meaning:

1. Worship you Dewa Agni, Worship you Dewa Hari, worship you

Lord Isa, who witnessed all kinds of sacrifices.

2. Lord Agni has three appearances, Brahma, Vishnu and Maheswara, causes of calm, food and protection

3. Perkenannya produced in the world, good luck, very nice to see, any action will succeed without a doubt.

4. Lord Brahma, the god of all beings, He is the most noble, he who gives grace to Master, he who is born of a Lotus Flower, who has a four-faced, is the perfect Brahman.

5. The god Agni absorbs all evil, born from the golden seed, the body of the universe, and is the highest happiness.

BALI TRUE BACK HISTORY

We pay attention to the mention of Lord Agni and Lord Brahma. Here it is clear that the teachings in Bali are the teachings that preceded the teachings in India, We will find out later in the explanation below about the history and development of religious religions in India and specifically the history of Hinduism in India.

Brahmins are one of the four layers of ancient texts in the Vedas. They mainly combine myths, legends, explanations of Vedic rituals and in several philosophies. [229] [230] They are embedded in each of the four Vedas, and form part of Sruti Hindu literature. [231]

Brahmanism in its early stages came from the primitive scriptures and was originally an oral literary composition and came from the period between 1500 BC and 400 BC. First of all is what is called the Four Vedas or Chess Vedas (meaning vedic knowledge) which originates from 1500 to 800 BC and consists of:

1. A collection of ancient gita-gita (rk) called Rgweda and containing idols to the Gods.
2. Samaweda compiled from parts of the Rgweda as accompaniment in carrying out the rituals of Soma victims.
3. Yajurweda, a liturgical text consisting mainly of ancient gita and some prayers and mantras used in all forms of sacrificial ceremonies.
4. Atharwaweda, a collection of magical spells and exorcisms most of which were inherited from the primitive Aryan times.

BALI TRUE BACK HISTORY

After that there are Brahmin texts (approximately 1000 BC-600 BC). These texts are a series of various statements, rites, and customs found in each of the four Vedas and specifically compiled for Brahmins or Pandits.

Then there are texts called the Upanishads (800 BC - 500 BC) and discuss philosophical speculations that are pantheistic about the Godhead and human end. Then there are more Silk books (600 BC - 400 BC), which are guidelines for ritual implementation and customs.

Most important are the Grhya-Sutra, the household ritual guidelines and the Dharma Sutra (not the Dharma Sutra or Dhammapada the Buddha!). Both of these books reflect the practical and populist side of Brahmanism in which the Brahmanic books and the Upanishads show a philosophical side. Still close to these law books is a famous book called Manawa-Dharma-Literature, and in English it is often called the Laws of Manu or the Code of Manu.

It is possible that the book of Manu dates back to the 5th century BC. These books, together with the two holy epics, "Ramayana" and "Mahabharata", are the most important writings in the literary treasures of Brahmanism.

The initial belief in Brahmanism

1. Baruna (Varuna), the all-encompassing sky, creator and owner of everything that exists and defender of moral law;
2. Surya, or Sun God who is the enemy of darkness and a blessing. This god is also known as Pushan the giver, Mitra, the good friend and vindictive lie, Savitri

BALI TRUE BACK HISTORY

the illuminator and Vishnu, who is said to divide the earth into three parts and provide fertile fields to humanity;

3. The celestial god, Indra, who is like Mars in Greek mythology, is also considered a god of war who frees rain from snakes in the form of clouds and is called Ahi (or Vrtra). Indra is armed with bajra (vajra) which is lightning;

4. Rudra, later known as Shiva, is a blessed, god of the hurricane and is a barrier to those who are evil but friends of good people;

5. Agni, the God of Fire, friends and blessings of humanity who live in the stoves in each house, and bring prayers and burnt offerings to the other Gods.

Give offerings and puja called Sraddhap at certain times for their ancestors who have died. In return, the spirits of the protesters protect them from all danger and guarantee their prosperity.

Forms of nature worship. Cows are very respected. Numerous mantras are found to treat the sick, cast out demons (spirits), and reject bad signs. The practice of black magic is forbidden

From Brahmanism to Hinduism

What is meant by Brahmanism is a complex religion and social system that grew out of ancient polytheistic rites that conquered northern India and Iran. This religion or belief then spread throughout the Indian subcontinent, and was sustainable without being significantly changed until today. Its very complex modern stages are commonly referred to as Hindu belief systems.

BALI TRUE BACK HISTORY

The Reformation or Shramanic Period between 800-200 BC marked the "turning point between Vedic religion and Hinduism". [222] The Shramana Movement, is an ancient Indian religious movement parallel to but separate from the Vedic tradition, gave rise to Jainism [223] and Buddhism, [224] and was responsible for concepts related to Yoga,

[225] samsara (cycle of birth and death) and moksha (liberation from that cycle). [226] This period was also the time for the writing of the Upanishads and the rise of Vedanta.

The Purana Period (200 BC - 500 AD) and the Early Middle Ages (500-1100 CE) gave rise to new Hindu configurations, especially devotional service and Shaivism, Shaktism, Vaishnavism, Smarta and smaller groups such as the conservative srauta.

The early Islamic period (1100-1500 AD) also gave rise to new movements. Sikhs were founded in the 15th century on the teachings of Guru Nanak and nine successive Sikh Gurus in North India. Most of the adherents came from the Punjab region.

Gavin Flood, In his book An Introduction to Hinduism, Explains as follows In Arabic texts, al-Hind is a term used to refer to ethnic groups in an area now called India, while 'Hindu'

or 'Hindoo' was used from the end of the 18th century onwards by the British to refer to the population of 'Hindustan', which is the nation to the southwest of India.

Finally, 'Hindu' becomes the equivalent term for 'Indians' who are not Muslim, Sikh, Jaina, or Christian, so that it includes various adherents and practitioners of different traditional beliefs. The suffix '-ism' was added to the Hindu word around the 1830s to refer to the culture and religion of the brahman caste that is different from other religions, and then the term was accepted by Indians themselves in terms of building national identity to oppose colonialism, although the term 'Hinduism' was included in Sanskrit and Bengali chronicles as antonyms for 'Yawana' or Muslims, around the beginning of the 16th century. [59]

The roots of historical Hinduism and the roots of Hinduism have been debated by scholars in the Western World. Previously, there was no term 'Hinduism' or 'Hinduism', but the existence of Hindu traditions as they have now originated since ancient times. [60]

In addition, it is difficult for experts to define Hinduism in the absence of a religious founder. Scholars see Hinduism as a combination of characteristics from various cultures or traditions in India. [61] [62] [63] One of its roots is Brahmanism or the Ancient Vedic religion of India in the Iron Age, [64] [62] which is the result of the fusion between the Indo-Aryans and the Harrapa culture and civilization. [65]

In addition, traditions that support the development of Hinduism include the Sramana or "rejection traditions" of North India, as well as the mesolithic and neolithic cultures in India, such as the Indus river valley civilization religions, [66] [67] [68] Dravidian traditions, [69] as well as local traditions and religions of Indian tribes. [70]

BALI TRUE BACK HISTORY

After the Vedic period (between 500-200 BC and about 300 AD, [61] at the beginning of the "Wiracarita and Purana" or "Pre-Periodic" period), "Hindu synthesis" began to emerge [61] (the period when the influence of Sramana and Buddhism was included), accompanied by the appearance of the devotional tradition into the bandages of Brahmanism through the Smerti books.

Increased urbanization in India in the 7th and 6th centuries BC has supported the ascetic movement or Sramana which opposed fanaticism towards ceremonies. [94] Mahavira (c. 549–477 BCE, prince of Jainism) and Buddha Gautama (c. 563–483 BCE, originators of the tradition of Buddhism) were prominent figures in the movement. [95] According to Heinrich Zimmer, Jainism and Buddhism are part of the pre-Vedic cultural heritage, which also includes Samkhya and Yoga.

This synthesis emerged under the pressure of the development of Buddhism and Jainism. [71] During the reign of the Gupta Dynasty, the Puranas were compiled, used to spread the general religious ideology in the midst of acculturation that tribal and illiterate people lived on. The result is the emergence of Puranic-Hinduism (Puranic-Hinduism) which has a striking difference when compared to previous Brahmanism (which adheres to Dharmasastra and Smerti).

In this discussion we will find out that the teachings that underlie the formation of Hindu Buddhism and Jainism are sometimes called Samkhya characterized by mentioning Brahma, Shiva Vishnu, Take a look at the Swastika symbol in the Mahavira Statue, Symbol was already in Bali before Hinduism existed in India.

BALI TRUE BACK HISTORY

For several centuries, Hinduism and Buddhism grew side by side, [72] until finally gaining prominence in the 8th century CE. [73] [74] From North India, "Hindu synthesis" and the concept of the division of society spread to South India and parts of Southeast Asia. [75]

This was supported by a number of activities: procurement of settlements for Brahmins in



areas permitted by local authorities; [76] [77] inclusion or assimilation of popular non-Vedic gods (not mentioned in the Vedas); [78] [79] and the Sanskritization process, which is the condition when "people from various strata of Indian society tend to adapt their religious and social life to Brahmanical norms; [78] [79] The assimilation process explains that the diversity of local culture in India is covered by a veil of conceptual equality. . [81]

59. Indian Hindu Religion

Hinduism can be described as a container of tradition which has "a complex, growing, hierarchical, and sometimes internally inconsistent nature." . [82]

BALI TRUE BACK HISTORY

Hinduism does not recognize "a belief system structured for the sake of uniform belief or faith", [83] but it is a layman's term which encompasses the diversity of religious traditions in India. [84] [85]

In addition to the observed differences, there is also a sense of equality in Hinduism. [86] According to Hindu spiritual figure Swami Vivekananda, there is a fundamental unity within the body of Hinduism, which underlies differences in the forms of its implementation. [87]

In general, Hindus recognize various names and titles such as Vishnu, Shiva, Sakti, Hyang, Dewata, and Batara. Some schools view the name and title as various manifestations of the Almighty or Almighty, so that Hinduism can be said to be monistic. Hinduism is also characterized by a belief in divine beings / celestial beings, who are seen as unequal to the Almighty, while some schools also view it as a manifestation of the Almighty. [88]

Other characteristics - which are often found in the body of Hinduism - are faith about reincarnation and karma, as well as belief in obligations that must be fulfilled absolutely (dharma). In addition, many schools of Hinduism condemn a collection of scriptures called the Vedas, although there are several schools that ignore it. [89]

Hindu sects such as Linggayata do not even follow the Vedas, but still have belief in Shiva. [90] On the contrary, the Ayyavazhi sect has its own holy book called Akilattirattu Ammanai, [91] but still believes in the same God as Hinduism - for example Narayana and Laksmi - and has a number of myths that are similar to Hindu mythology in general.

BALI TRUE BACK HISTORY

In its development, the Hindu tradition which tends to glorify Vishnu - or Narayana and Krishna - is called Vaishnava, while those who worship Shiva are called Saiwa (Saiwism). Seen from the outside, the flow of Saiwa and Vaishnava has its own concept of a glorified God.

According to Halbfass, although Saiwa and Vaishnava schools can be seen as independent religious schools, there is a degree of interaction and mutual reference between theorists and poets of each tradition that indicate a wider sense of identity, a sense of coherence in the same context, and inclusion in general terms and outlines [trust]. [86]

This inclusivism was further developed in the 19th and 20th centuries by the Hindu and Neo-Vedanta reform movements, and has become a characteristic of modern Hindu religion.

Classification of Hinduism as usual can be classified into several schools or large schools. In a group of schools in the past - classified as the "six darsana," only two schools whose popularity still survived: Wedanta and Yoga.

The main groups of Hinduism today are adapted to the existing major schools: Vaishnava (Vaishnavism), Saiwa (Saiwism), Sakta (Saktism), and Smarta (Smartism). [92]

According to J. McDaniel, there are six general types in the body of Hinduism, which are arranged with the intention of accommodating various views on a complex subject. The six types are as follows: [93]

1. Folk Hinduism, namely Hinduism based on community traditions

BALI TRUE BACK HISTORY

2. local as well as worship of local gods, such as Hindu Tamil, Hindu Newa, Hindu Bali, Hindu Manipuri, Hindu Kaharingan, and others. Starting from prehistoric times or at least predating the writing of the Vedas [93]

3. Srauta or Hindu Vedic Religion, carried out by traditional Brahmins

4. called srautin. Wedanta Hinduism, which is a Hindu religion that refers to Wedanta philosophy, includes Adwaita Wedanta (Smarta), and emphasizes a philosophical approach to the Upanishads.

5. Hinduism Yoga, the sect that emphasizes the implementation of yoga according to Yogasutra Patanjali. Hindu Dharma or religion "morality day-to-day ", namely Hinduism which is based on the realization of karma and the implementation of social norms such as wiwaha (Hindu marriage customs).

6. Bhakti, namely Hinduism which emphasizes the implementation of worship services for certain entities, such as Krishna, Shiva, Ganesha

Hinduism does not rely on authority based on central doctrines such as creed, pillars of faith, or creed. [96] Although Hindu traditions are not uniform, many Hindus do not want to recognize themselves as adherents to certain Hindu sects or sects. [96]

In general, the flow is distinguished based on the deity worshiped as a manifestation of the Almighty, as well as on the traditions regarding the worship of the deity. There are four main schools that are often observed: Vaishnava, Saiwa, Sakta, and Smarta. [97]

Vaishnava people worship Vishnu as a manifestation of the Almighty; Saiwa worship Shiva as a manifestation of the Almighty; Sakta people worship Sakti

BALI TRUE BACK HISTORY

(power) or Goddess personified as divine women; while Smarta believes in the fundamental unity of the five (Pancadewa) or six (Shanmata) gods as the personification of the Almighty.

Other schools such as Ganapatya (worship of Ganesha) and Saura (worship of Surya) are less widespread. A number of religious movements are categorized into one of the major schools of Hinduism, for example the Hare Krishna Movement is categorized into the Vaishnava group.

There are also Hindu religious movements that are difficult to determine to be included in the groups mentioned above, for example Arya Samaj initiated by Swami Dayananda Saraswati. This religious movement is different from the Hindu tradition in general, which is not worshipping God by means of statues or paintings.

This movement focuses on the Vedas and yadnya (yajña; religious rites based on the Vedas). give him the gift. Everyone is looking for Me in various ways, O Arjuna (Bhagawadgita, IV: 11) ||

Schools, schools and movements In addition to the four major schools of Hinduism, the religious sects that exist include Ayyavazhi, Swaminarayana, Ravidassia, Linggayata, and others. Some sects have their own concepts, mythologies, and holy books which differ from the Hindu traditions in general. Certain sects also have a flow in them, for example the Tantra tradition. [98]

According to the astika and nastika system, there are nine classical Indian philosophies. Six of them constitute classical Hindu philosophy (astika) which recognizes the authority of the Vedas as holy books. The other three

philosophies are heterodox (nastika) schools which do not recognize the authority of the Vedas, but emphasize different traditions.

The six Hindu philosophies are as follows:

1. Samkhya: a philosophical school which - traditionally believed - was conceived by the Resila of Kapila. This school is considered to be one of the oldest philosophical schools in India. [95] This school is dualism. [100] [101] [102] According to Samkhya, the universe consists of two realities: purusa (consciousness) and precept (material). The soul is the condition when purusa is bound to prakriti because of an "glue" called volition, and the end of that bond is called moksa.

Samkhya rejects that the source of everything is Iswara (God). [103] Samkhya does not describe what happened after moksa, and does not mention anything related to Iswara or God, because this philosophy states that there is no essential difference between the individual purusa and the universe after reaching moksa.

2. Yoga: a school that emphasizes self and mind control. The Yoga School accepts the psychology and metaphysics taught by Samkhya, but is more theistic than Samkhya, because it adds the divine entity to the 25 elements of reality according to Samkhya. [104] This school was conceived by the Receipt of Patanjali. Yoga according to Patanjali is known as

Rajayoga, which is a system for controlling the mind. [105] Various Yoga traditions are found in Hinduism, Buddhism, and Jaina. [106] Teachers from India introduced Yoga to the Western World, [106] following success

Vivekananda at the end of the 19th century and the beginning of the 20th century. [106] In the 1980s, one type of Yoga became popular as a system of physical training in the Western World. This form of Yoga is called Hathayoga.

3. Nyāya: a school of logic in Hinduism. This school of philosophical speculation is based on a book called Nyayasutra, written by Aksapada Gautama in the 2nd century AD. [108] The significant contribution of the Nyāya school is the methodology for proving the existence of God, according to the Vedas.

According to the Nyaya school, there are four sources for gaining knowledge (pramana): perception, inference, comparison, and testimony. Knowledge obtained through each of these sources may or may not be valid. As a result, the Nyāya philosophers tried hard to find ways to prove the validity of knowledge through a number of explanatory charts.

4. Vaisheshika: a school of atomism in Hinduism which states a postulate that all objects in the universe can be divided into a number of atoms. This school was originally conceived by the Canadian Receipt around the 2nd century AD. [109] Historically, this school is closely associated with Nyaya. Although the Vaisheshika and Nyaya systems developed independently, the two joined together because of related metaphysical theories.

However, in its classical form, Vaisheshika's teachings differ from Nyāya, because Nyāya acknowledges four sources of knowledge, while Vaisheshika only recognizes perception and inference.

5. Mimamsa: a school whose main study is the nature of darma based on the hermeneutics in the Vedic books. The qualities of darma cannot be accessed

for reasoning or observation, so they must be examined through the authority of the revelations contained in the Vedas, which are believed to be eternal, without authors (apaurueyatva), and perfect. [110]

The Mimamsa School contains both atheistic and theistic doctrines and is not very interested in the existence of God, but in its characteristics darma. [111] [112] Mimamsa is very concerned about textual interpretation, thus pioneering the study of philology and philosophy of language. The idea of "speech" (śabda) as the unity of sound and meaning (markers and markers) which cannot be subdivided is influenced by

6. Wedanta: a school that focuses on the study of three basic literatures in Hindu philosophy, namely the Upanishads, Brahmasutra, and Bhagawadgita. [113] There are at least ten schools in the Wedanta school, [114] but three of them - Adwaita, Wisistadwaita, and Dwaita - are more famous. [115]

Adwaita: Wedanta college pioneered by Adi Shankara (early nineteenth century

8) and his professor, Gaudapada, described Ajatiwada. According to this college, Brahman is the only reality, while the observed world is only an illusion. Because Brahman is a true reality, He cannot be said to have attributes. The illusory power of Brahman called maya (māyā) makes this world appear to exist. Ignorance of this reality is the cause of suffering in the world, so freedom (from suffering) can only be obtained through awareness of Brahman.

When someone tries to understand Brahman through his mind, then - because of virtual influence - Brahman comes as a God of personality (Isvara),

BALI TRUE BACK HISTORY

which is different from the world and also individuals. In reality, there is no difference between the essence of the true individual (jiwatman) and Brahman. Freedom can be obtained by feeling that there is no difference between the two. Therefore, the path of freedom is taken with knowledge (jñāna). [116]

Wisistadwaita: According to the Wedanta school of thought which was pioneered by Ramanuja (1017-1137). According to this college, souls are part of Brahman, so they are similar, but not the same. According to Wisistadwaita, Brahman is stated to have attributes (Saguna-brahman), including the material and soul of individual consciousness. Brahman, material, and individual souls are not the same but are inseparable entities. This college emphasizes Bhakti or devotion to God - which is imagined as Vishnu -as a way to achieve freedom (moksa). In this college, maya is seen as the creative power of God. [116]

Dwaita: According to the Wedanta school of thought which was pioneered by Madhwacarya (1199–1278). This school is also called tatvavadada - "Philosophy of Reality". This school likens God to Brahman, so that it is no different from Vishnu or his various manifestations such as Krishna, Narasinga, Wenkateswara, and others. This school sees Brahman, individual soul, and matter as different entities.

According to this school emphasizes Bhakti as the right way to achieve freedom, and the neglect of God will lead to hell and worldly ties. According to Dwaita, all actions are empowered by souls that are given power by God, and the results of those actions are delegated to the soul, but God is not affected by those actions [116]

BALI TRUE BACK HISTORY

In the history of Hinduism, the existence of the six schools mentioned above reached a glorious period during the Gupta Dynasty. With the dissolution of Waisesika and Mimamsa, the philosophy school lost its prestige in the following periods, while various Wedanta schools began to rise to prominence as the main branches of religious philosophy. Nyaya lasted until the 17th century and changed its name to Nawyayaya ("New Nyyaya"), while Samkhya vanished slowly, but its teachings were absorbed by Yoga and Wedanta.

The four main schools that are often found are Vaishnava, Saiwa, Sakta, and Smarta. In each school, there are several schools of thought or other schools that go their own way.

1. Vaishnava: the flow within the body of Hinduism which worships Vishnu - the guardian deity according to the concept of the Trimurti (Trinity) - and its ten manifestations (awatara). This school emphasizes worship, and its followers also worship various gods, including Rama and Krishna, who are believed to be manifestations of Vishnu

Followers of this school are usually non-ascetic, monastic (following the monks' way of life), and pursue meditation practices and chanting worship songs. [122] [123] [124]

Usually the Vaishnava people are dualism. This stream has many sacred figures, temples, and holy books. This sect is divided into several groups, namely: Sri Sampradaya (Vaishnava who worships Laksmi as a partner of Vishnu), Brahma Sampradaya (Vaishnava who worships Wisnu exclusively), Rudra Sampradaya (Vaisnawa who worships Laksmi as a partner of Vishnu), Brahma Sampradaya (Vaisnawa who worship Vishnu exclusively), Rudra

BALI TRUE BACK HISTORY

Sampradaya (Vaisnawa who worships Laksmi as a partner of Vishnu), Brahma Sampradaya (Vaisnawa who worship Vishnu exclusively) Vishnu or awatara, such as Krishna, Rama, Balarama, etc.), Kumara Sampradaya (Vaishnava who worships Caturkumara).

2. Saiwa: the flow within the body of Hinduism that worships Shiva. Sometimes Shiva is described as a scary Bhairawa. Saiwa's people are more interested in tapa brata than other Hindus, and are usually found roaming in India with their faces covered in ash and performing rituals of purification. [122] [123] [124]

They pray at the temple and do yoga, struggling to be able to unite themselves with Shiva. The flow is divided into several groups, namely: Pasupata (Saiwa emphasizing asceticism, mainly scattered in Gujarat, Kashmir, and Nepal), Saiwa Siddhanta (Saiwa who was influenced by influences) Tantra), Kashmira Saiwadarshana (monistic and idealistic Saiwa), Natha Siddha Siddhanta (monistic Saiwa), Linggayata (monotheistic Saiwa), Saiwa Adwaita (monistic and theistic Saiwa).

3. Sakta: Hinduism who worship Sakti or Goddess. Followers of Saktism believe in the Sakti as a force that underlies the principles of masculinity, which is personified as a pair of gods. Sakti is believed to have various forms. Some of them look friendly, like Parwati (Shiva's couple) or Laksmi (Vishnu's couple).

Others look scary, like Kali or Durga. Sakta has a close connection with Tantra Hinduism, which teaches rituals and practices for cleansing the mind and body. [122] [123] [124] Sakta people use spells, magic, sacred images, yoga, and ceremonies to summon cosmic powers

BALI TRUE BACK HISTORY

This stream contains two main groups, namely: Srikula (worship of goddesses with the title Sri) and Kalikula (worship of the goddesses of the embodiment of Kali)

4. Smarta: a Hindu-monistic school that worships more than one god - including Shiva, Vishnu, Sakti, Ganesha, and Surya among other gods and goddesses - but considers that the goddess is a manifestation of a supernatural substance.

Smarta, Compared to the three schools of Hinduism mentioned

above, Smarta was relatively young. Unlike Vaishnava or Saiwa, this school is not explicitly sectarian, and is based on faith that Brahman is the highest principle in the universe and permeates everything that exists. [122] [123] [124]

In general, the Smarta worship the Almighty in six personifications: Ganesha, Shiva, Sakti, Vishnu, Surya, and Skanda. Because the Smarta accepted the



BALI TRUE BACK HISTORY

existence of the main Hindu gods, they were known as liberals or nonsectarians. They follow philosophical practices and meditation, and emphasize the union between the individual and God through awareness.

Belief, Hinduism does not have a founder and is not guided by one holy book. [125] Nevertheless, there are beliefs that are often found in various Hindu traditions. Common issues found in various beliefs of Hindu society-but not limited to a few things-include belief in the substance of the Almighty (can be referred to as Iswara, Awatara, Dewata, Batara, etc.), darma (ethics / obligations), samsara (repeated cycles of birth, life, death and rebirth), karma (cause and effect), moksa (freedom from samsara), and various yoga (paths or spiritual practices). [126]

Hinduism is a rich system of beliefs, which includes monotheistic, polytheistic, panentheic, pantheism, monism, and atheism beliefs. [127] [128] [129] [130]

The concept of God is complex and depends on the conscience of each of his people or on the traditions and philosophy that are followed. Sometimes Hinduism is said to be henotheistic (worshiping one God, while acknowledging the existence of the gods), but such terms are only an over-generalization. [131]

The Wedanta and Nyaya schools state that karma itself has proven the existence of God. [132] Nyaya is a school of logic, so that it draws a "logical" conclusion that [the existence of] the universe is only a "result", so there must be a "cause" behind everything.

Hinduism contains a philosophical concept called Brahman, which is often defined as true reality, the essence of all things, or the spirit of the universe

BALI TRUE BACK HISTORY

which is the origin and ground for everything and phenomena. [134] However, Hindus do not worship Brahman literally. In the era of Brahmanism, Brahman was an embedded term for a power that made yadnya (ceremonies) effective, namely the spiritual power of the sacred utterances recited by Vedic scholars, so they were called brahmins. [135]

Sometimes, Brahman is seen as the Absolute or Almighty, or the divine principle for all matter, energy, time, space, things, and things in or outside the universe. As a result of various contemplations about Brahman, he can be seen as God with attributes (Saguna-brahman), God without attributes (Nirguna-brahman), and / or Almighty God (Parabrahman), depending on the school and school.

Hindu-dualistic schools and schools - such as Dwaita and the Bhakti tradition - worship a God of personality (possessing uses or "divine attributes", namely the supremacy of good human qualities such as the most compassionate, most gracious, most protective, etc.) , so they worship it with the names Vishnu, Shiva, Goddess, Gods, Batara, and others, depending on their respective streams.

In the Hindu tradition in general, God is seen as an omnipotent substance with the supremacy of human nature — rather than being considered an infinite universal principle — called Iswara, Bhagawan, or Parameswara. [136]

However, there are various interpretations of Iswara, ranging from the belief that Iswara actually does not exist - as does Mimamsa's teachings - to the understanding that Brahman and Iswara are indeed single, as the Advaita school teaches. [137]

BALI TRUE BACK HISTORY

In many Vaishnava traditions, He is called Vishnu, while the Vaishnava scriptures refer to him as Krishna, and sometimes call it Swayam Bhagawan. Meanwhile, in the Sakta school, he is called Dewi or Adiparasakti, while in the Saiwa school, he is called Shiva.

The monistic teaching of Smarta views that all divine names such as Vishnu, Shiva, Ganesha, Sakti, Surya, and Skanda are actually manifestations of Brahman who is the One. The Adwaita Wedanta School rejects theism and dualism by asserting that Brahman essentially has no part or attribute . [166] According to this school, God who has personality or bears certain attributes is one of the virtual phenomena, or illusive powers of Brahman.

In essence, Brahman cannot be said to possess human qualities such as protector, compassion, nurse, compassion, and so on. [138] According to this school, the human mind that is trapped by maya causes Brahman to be imagined as God with certain attributes or attributes, which can be referred to as Iswara, Bhagawan, Vishnu, and other names. [139]

This school asserts that there is no prohibition on imagining God with certain qualities, but the true purpose of life is to feel that "something tangible" in each creature is actually no different from Brahman. [139]

The Adwaita school can be said to be monism or pantheism because it believes that the universe does not merely originate from Brahman, but is "essentially" the same as Brahman. [140] Atheistic doctrines dominate Hinduism such as Samkhya and Mimamsa. [141] In the Samkhyapravachana Sutra from the school

BALI TRUE BACK HISTORY

Samkhya stated that the existence of God (Isvara) could not be proven so that (the existence of God) could not be recognized. [142]

Samkhya believes that an eternal God cannot be a source for an ever-changing world. It is said that God is a metaphysical idea made for a situation. [143] Supporters of the Mimamsa school - based on ritual and orthopraxy - claim that there is not enough evidence to prove the existence of God.

This school believes that we do not need to make a postulate about a "creator of the world", as we do not need to think about who the author of the Vedas or God made the ceremony. [111] Mimamsa considers that the names of God written in the Vedas actually do not refer to any form in the real world, and are only for the purpose of a mantra. Based on this understanding, the mantra is actually "the power of God", so that God is nothing but the power of a mantra. [144]

In Hinduism there is a belief that there is "something true" in each individual called atman, eternal or indestructible. [145] Taittiriya-upanishad describes that individual atman is covered by five layers: annamayakosa, pranamayakosa, manomayakosa, wijanamayakosa, and anandamayakosa. [146]

The terms atman and soul are sometimes used in the same context. In a sense, atman is the spark of Brahman, while the soul is the driving force of all living things. [147]

According to monistic / pantheistic Hindu theology (such as the Advaita Vedanta school), individual souls are no different from Brahman. Individual souls are called souls, while Brahman is called paramatman. Therefore, this

teaching is called the non-dualist school. [137] When the individual body is destroyed, the soul is not destroyed. Instead, it moves to a new body through reincarnation (samsara). The soul experiences it because it is covered by awidya or [148] "unconsciousness" that he is in fact the same as Paramatman.

The purpose of life according to the Adwaita school is to attain the realization that the atman is actually the same as the Brahman. [149] The Upanishads state that anyone who feels that atman is the essence of each individual, he will realize equality with Brahman, so as to achieve moksa (freedom or freedom from the process of reincarnation / samsara). [150]

The Yoga of the Patanjali Receipt - as described in Yogasutra - is different from the monism described in Adwaita's philosophy. [151] According to yoga, the highest spiritual attainment is not to realize that all pluralism in the universe is virtual. The identity obtained when reaching the highest religious experience is not mere atman. That is just one of the identities found by individuals.

Breaking down the "walls of the human conscious mind" to establish "unity" of the individual's identity (jiwatman) with the soul of the universe (paramatman), is the goal of yoga practice. [152] According to dualistic understandings like the Dwaita school, the soul is an entity that is different from God, but has similarities. The soul depends on God, while the achievement of moksa (apart from samsara) depends on love for God and God's love. [153]

The gods and awatara

The people of various Hindu sects worship countless certain gods and attend various ceremonies to worship these gods. Because it is a Hindu religion, its

BALI TRUE BACK HISTORY

adherents view the richness of the tradition as an expression of an eternal reality. Dewadewi who bears arms is understood by his people as symbols of a single true reality. Based on the book, Brandon Toropov & Luke Buckles, The Complete Idiot's Guide to World Religions

Hindu literature refers to a group of divine entities called gods (or goddesses in the feminine form, while gods are synonymous with goddesses), meaning "shining," or people from various sects of Hinduism worship countless certain gods and attend various ceremonies to worship these gods.

Because it is a Hindu religion, its adherents view the richness of the tradition as an expression of an eternal reality. Gods who carry weapons are understood by their people as symbols of a single true reality. can be translated as "heavenly beings". [154] [155]

The gods are an integral part of Hindu culture and are featured in art (paintings, sculptures, reliefs), architecture, and icons. Mythological stories about their existence are contained in a number of Hindu literature, especially Hindu epics and Puranas.

The existence of many deities is believed to be a manifestation of Brahman. [I] The Vedas and Upanishads do not teach pantheism or polytheism, but monotheism and monism. [156] There are many gods, but they are manifestations of various aspects of a "true reality" .. [156]

The existence of the concepts of monism and monotheism intertwine. In many verses, true reality is said to be immanent, whereas in others it is said to be transcendent. [157] Monistically, the true reality is Brahman, whereas the

BALI TRUE BACK HISTORY

view of monotheism is more focused on the manifested forms (Saguna) of Brahman. [157]

Usually the notion of deity is distinguished from Iswara (God Almighty), although many Hindus worship Iswara in a certain manifestation (as if there is a different God) as istadewata (he devatā), which is the ideal figure (certain gods) of God which tends to be worshiped. [158] [159] That choice depends on one's preferences or according to regional and family traditions. [160]

In the Regweda scripture it is mentioned that there were 33 gods or gods, and Purana explained that some of them were sons of Goddess Aditi and Bagawan Kasyapa, and were students of Wrehaspati. According to Hindu mythology in the Puranas, before obtaining eternity through tirta amerta (immortality drink), the gods are a group of creatures who are hostile to asuras or giants and may die in battle.



The power of the gods differs from the three main immortal deities — Brahma, Vishnu, Shiva. Shiva and Vishnu are glorified as Mahadewa because of their fame

BALI TRUE BACK HISTORY

in the scriptures and worship. [161] The two of them, along with Brahma, are seen as Trimurti - three aspects of the Almighty.

These three aspects symbolize the entire cycle of samsara according to Hinduism: Brahma as the creator, Vishnu as the protector or preserver, and Shiva as the fuser. Two of the three gods, namely Vishnu and Shiva, have a large number of followers thus forming two main streams (Vaishnava and Saiwa) in the Hindu body.

In his study of Trimurti, Sir William Jones stated that Hindus "worship God in three forms: Vishnu, Shiva, Brahma ... The fundamental notion of Hinduism, that metamorphosis, or transformation, is exemplified through [concept] awatara." [162] Tridewi (" Three Goddess ") in Hinduism has an important role as Trimurti and functions as a partner for Trimurti.

Brahma is the Creator, so he needs knowledge or Goddess Saraswati. Vishnu is the Protector, so he needs prosperity, which is manifested as Dewi Laksmi (Sri). Whereas Shiva

is the Melting Man, so he needs Dewi Parwati, Durga, or Kali as his strength.

The goddesses are manifestations of one entity, namely Sakti. Wiracarita Hindu and Puranas tell some stories about the descent of God into the world (incarnation) in mortal form to uphold in society and lead humans to reach moksa. The incarnation is also called awatara. Some well-known awatara are manifestations of Vishnu, including Rama (the main figure of Ramayana) and Kresna (important figure in the Mahabharata).

BALI TRUE BACK HISTORY

Karma and reincarnation



Karma is translated literally as action, work, action, [163] and can be described as "the moral law of cause and effect". [164] According to the law of karma, good luck comes from previous good actions, and bad luck comes from previous bad actions, which are a system of action-reaction and form a cycle of reincarnation. [165]

BALI TRUE BACK HISTORY

The phenomenon of causation applies not only to the material world, but also to thoughts, words, actions, and actions carried out based on one's commands. [166] According to the Upanishads, a soul forms the sanskara (impression) of action, both physically and mentally. The linga-sarira (the body which is finer than the physical body but is coarser than the soul) is held by these impressions, and takes them to the next life, thereby creating a way of life for everyone. [167]

Therefore, the concept of karma - which is universal, neutral, and never misses - is related to reincarnation, as is one's personality, character, and family. Karma unites the concepts of free will and fate.

Because Hinduism believes that the soul cannot be destroyed, [168] death is not seen as a scourge for life because it is a natural phenomenon. [169] Therefore, someone who has abandoned his ambitions and desires, has no more responsibility in the world, or is infected with a deadly disease can seek death by Prayopavesa. [170]

The cycle of action, reaction, birth, death and birth is a continuous process called samsara (reincarnation). Understanding reincarnation and karma is a strong premise in Hindu philosophy. In the book of Bhagawadgita (II: 22) written:

In Hinduism, samsara provides an opportunity for humans to enjoy the momentary pleasure at each birth. As long as people fall asleep to continue to enjoy the pleasure, then they will be born again. However, detachment from the chains of samsara (through moksa) is believed to provide lasting happiness and peace. [171]

BALI TRUE BACK HISTORY

According to this belief, after experiencing reincarnation many times, eventually an atman will seek union with the soul of the universe (Brahman / Paramatman). In Hinduism, the true purpose of life - called moksa, nirvana, or semadi - is understood in a variety of ways: the realization of the union of souls with God; realization of eternal relationship with God; realization of the unification of all existing things; perfect self-insight and knowledge of the true self; attainment of perfect inner peace; and release from all worldly desires. Such realization frees a person from samsara and ends the cycle of rebirth. [172] [173]

The conceptualization of moksa varies depending on the school or school of Hinduism. For example, the Adwaita Wedanta school is guided by the attainment of moksa, the atman no longer recognizes himself as an individual, but realizes that Brahman is identical in all respects, including his similarity with the atman.

Followers of the Dwaita school (dualistic) view the individual as part of the Brahman, and after reaching moksa, they are sure to gain eternity in the locality together with the manifestations of their chosen Iswara. Therefore, it is analogous that followers of dwaita hope to "enjoy sugar", while Adwaita followers hope to "become sugar". [174]

The purpose of human life

Classical Hindu philosophy recognizes four things that must be fulfilled as the purpose of human life - as outlined below - called purusarta:

1. Darma: Darma is a principle that should not be ignored by Hindus. Darma can be seen as an obligation (in terms of worldly or spiritual activities), law,

BALI TRUE BACK HISTORY

justice, right actions, and various qualities that support the harmony of all things. Brihadaranyaka- Just as one wears new clothes and takes off old clothes, so the soul enters a new body, leaving the old body. The upanishad views darma as a universal principle - concerning rules, obligations, and harmony - originating from Brahman. Darma acts as a moral principle for the universe.

Darma is sat (truth), the main teaching in Hinduism. This stems from the statement in Regweda that "Ekam Sat," (Just One Truth), from the belief that Brahman is itself a "Satcitananda" (Truth-Consciousness-Blessing). Darma is not just rules or harmony, but pure truth. In the Mahabharata, Krishna defines darma as enforcing cases in the human world and other worlds (Mbh 12.110.11).

The word Sanātana means 'eternal', 'not dead', or 'forever'; hence, Hinduism as Sanātana-dharma means a darma that does not begin or end. [175]

2. Arta: Arta is an effort to find wealth for the sake of livelihood and prosperity. This also includes looking for work, politics, maintaining health, and seeking material welfare. [176] Arta is needed to achieve a prosperous, prosperous life, especially for people who are already married. The teaching of art is called Arthashastra, and the most famous of these is Arthashastra by Kautilya. [177]

3. Kama: Kama means desire, desire, passion, will, and enjoyment of the five senses. Kama can also mean aesthetic pleasure in enjoying life (art, entertainment, joy), affection, or romance. [208] [209] However, kama in a love affair or romance can only be fulfilled through a marriage relationship. Kama is needed in building domestic life, or grehasta.

BALI TRUE BACK HISTORY

4. Moksa: Moksa or mukti is the main purpose of life for Hindus. Moksa is a completely different state from attaining heaven. Moksa is a condition when the individual realizes the essence and true reality of the universe, so that the individual experiences freedom from worldly impressions, without joy or sorrow, release from samsara shackles, and escape from the results of actions (karma) that cling to the individual during the process of reincarnation. [179]



The way to God

Hindus fulfill their purpose in taking different paths.

The path is yoga. Yoga here can be interpreted as a physical, mental, and spiritual discipline in order to obtain peace and peace of mind. [180] In other contexts and traditions, yoga can also be defined as "efforts to control the

BALI TRUE BACK HISTORY

mind so that [the mind] is not wild", or "[effort] unite oneself with God ". [180]

The teachings about practicing yoga are compiled and elaborated by sages or sages. Books that contain yoga teachings include Bhagawadgita, Yogasutra, Hathayoga-pradipika, and Upanishads as their philosophical and historical bases. Yoga directs Hindus to achieve spiritual life goals (moksa, samadhi, or nirvana), both directly and indirectly. The four main types of paths (yoga) that are often mentioned are: [181]

1. Karmayoga (carry out the duties as well as possible with sincerity)
2. Bhaktiyoga (love God and love all beings)
3. Jnanayoga (seeking knowledge and contemplating about God)
4. Rajayoga (controlling the mind with meditation, posture, or the like)

One can choose one or several yoga at a time, according to their tendencies and understanding. Some schools of Hinduism that emphasize devotion teach that devotional service is the only practical way to achieve spiritual perfection for ordinary people, based on the belief that the world is in the Kaliyuga period (one of the time periods in the Yuga cycle that is currently ongoing). [182]

Doing one yoga does not mean ignoring the other. Many schools of Hinduism teach that various yoga naturally mingles and supports the practice of other yoga. For example the practice of jnanayoga, which is assumed to lead one to give pure affection (the main goal of bhaktiyoga), and vice versa. [183] Someone who studies high level meditation (as emphasized by the yoga king)

must realize the basic principles of karmayoga, jnanayoga, and bhaktiyoga, both directly and indirectly. [181] [184]

Holy library

According to Hindu spiritual figure Swami Vivekananda, Hinduism is based on a set of spiritual guidelines found by different people in different times. [185] [186] For centuries, these guidelines were passed on orally in poetic form so that they could be memorized, until they were finally written down. [187] For centuries, sages filtered out the teachings and expand his postulates. In the period after the Vedic Period and according to contemporary Hindu beliefs, many Hindu libraries are not to be interpreted literally.

The priority is ethics and metaphorical meaning contained therein. [188] Among these sacred libraries, the Vedas are the oldest, followed by the Upanishads as the basic literature which is very important in studying Hindu philosophy.

Other literature which is an important basis in Hinduism is Tantra, Religion, Puranas, as well as two epics, namely Ramayana and Mahabharata. Bhagawadgita is a teaching contained in the Mahabharata, a widely studied literature, often referred to as the essence of the Vedas. Many Hindu libraries were written in Sanskrit. The library is classified into two classes: Sruti and Smerti.

Sruti

BALI TRUE BACK HISTORY

Sruti (meaning "what is heard") [189] mainly refers to the collection of Vedas, which is the oldest form of Hindu literature. Many Hindus glorify the Vedas as an eternal truth revealed to the ancient sages, [186] [190] while other people do not concern the arrangement of the Vedas with God or someone.

Hindus believe in the collection of Vedas as a guide to the spiritual world, which will exist for ever, even if they were never revealed to the sages. [185] [191] Hindus have this belief because they believe that the spiritual truths in the Vedas are eternal, which can continue to be expressed in new ways. [192]

There are four Vedic books, namely Regweda (vedagveda), Samaweda (Sāmaveda), Yajurweda (Yajurveda), and Atharwaweda (Atharvaveda). The Regweda is the first and foremost Vedic book. Each Veda is divided into four parts: the main one - the standard Vedas - is Samhita (Saṃhitā), which compiles mantras.

The other three sections make up a set of supplement classes for Samhita, usually in the form of prose and believed to be younger than Saṃhitā. The three parts are Brahmana (Brahmana), Aranyaka (araṇyaka), and Upanishads. The first two parts are called Karmakanda (Karmakāṇḍa; the ritual portion), while the last is called Jnanakanda (Jñānakāṇḍa; the portion of knowledge). [193]

The Vedic collection focuses on the performance of ceremonies, while the Upanishad collection focuses on spiritual views and philosophical teachings, as well as discussing Brahman and reincarnation. [188] [194] [195]

BALI TRUE BACK HISTORY

Smerti

Hindu books that do not include Sruti are classified as Smerti (memory). The famous book Smerti, Indian epicenter (Itihasa), consists of the Mahabharata (Mahābhārata) and the Ramayana (Rāmāyaṇa). Itihasa is a part of Hindu literature that tells the story of the heroism of Hindu kings and knights in the past and is combined with religious philosophy, mythology, and stories about supernatural beings.

The Bhagawadgita (Bhagavadgītā) is an integral part of the Mahabharata, and is one of the most famous Hindu scriptures. The book contains philosophical teachings narrated by Kresna -as Awatara Vishnu-to Arjuna, before the war in



BALI TRUE BACK HISTORY

Kurukshetra. Bhagawadgita consists of eighteen chapters and contains ± 650 sloka.

Each chapter outlines the answers proposed by Arjuna to Krishna. These answers are both holy scriptures and subject matter of the Vedic teachings. [196] However, the books which belong to the Gita - sometimes called the Gitopanishads - are often classified as Sruti, because the context is Upanishadic. [197]

The Puranas (Purana) - which describe Hindu teachings through explicit stories - belong to Smerti. Puranas contain mythology, legends, and stories of ancient times that are believed to be true by Hindus. Word

Purana means "ancient history" or "ancient story". The writing of the Puranas is estimated to begin around 500 BC.

There are eighteen Puranas called Mahapurana. Other books belonging to Smerti include Dewimahatmya (Devīmahātmya), Tantra, Yogasutra, Tirumantiram, Siwasutra, and Religion (amagama). In addition, there is the Manusmerti book, which is a book of prescriptive laws that underlies social rules and social stratification which then guides the community to form the caste system in India.

The Tantra book contains a way of worshiping each of the schools in Hinduism. The Tantra Book also regulates the construction of Hindu shrines and the placement of statues. The Book of Nitisastra contains the teachings of leadership and guidelines for being a good leader. The Jyotisha Book is a book that contains the teachings of the traditional Hindu astronomical system. The

Jyotisha Book contains guidance on celestial bodies and their circulation. The Jyotisha is used to predict and predict the arrival of a season.

60. Hindu and Buddhist

We will enter the discussion about Hinduism and Buddhism, Once the writer remembers here so that there is no confusion of understanding when reading it is as follows, The Native Teachings of the Archipelago that I told above are not and not Hindu let alone Buddha, the original teachings of the Archipelago are the underlying teachings of Jain , Hindu and Buddhist.

In the explanation of Bali above it all explains about the indigenous culture of the archipelago, there are some similarities with the teachings of Hinduism in India, that is what makes the basis that the teachings of the archipelago that colored Hinduism in India.

In the Explanation of Hinduism in India above, it is clear the difference between the teachings of the Archipelago which is considered Hindu today, Remember the discussion above about the original teachings of the Archipelago which should be named Hindu.

In the Explanation of Hinduism and Buddhism here the author will raise the teachings of Hinduism originating from India not in the archipelago, because the original teachings of the archipelago are not Hindu like in India. Apart from Buddhism, the teachings of Buddhism in the archipelago are indeed original teachings that were brought from India.

BALI TRUE BACK HISTORY

So here we have to be careful in understanding the term in the Hindu word alone because it is somewhat biased about this term at the present time, the author has assumed that the general public has generalized about Hinduism, which is about eating Hinduism in the archipelago with Hinduism in India. her, the original Archipelago Religion which was forced to be named Hindu, This meant that the original Archipelago Religion was actually not Hindu.

Hinduism and Buddhism in India

Hinduism and Buddhism have the same common origins in Indian culture in northern Ganges during the so-called "second urbanization" around 500 BC.

[290] They have shared existing parallel beliefs and are living side by side, but there are also some differences. [291] Buddhism made progress in the Indian subcontinent because it was supported by royal power, but began to decline after the Gupta era, and almost disappeared from India in the 11th century, except in a few regions in India. This continues to exist outside India and is the main religion in several Asian countries.

Buddhism at some stage seems to have been regarded as a response to existing views, namely the ideas expressed at the beginning of the Upanishads - in some cases the views and philosophies with them, and in other cases there are in line and not in line. [292] [293] [294]

The influence of the Upanishads, the early philosophical texts of Hinduism, on Buddhism has been the subject of much debate among scientists and clergy. While Radhakrishnan, Oldenberg and Neumann believe that the influence of

BALI TRUE BACK HISTORY

the Upanishads was on the Buddhist canon, Eliot and Thomas highlighted the point where Buddhism opposed the Upanishads. [295]

Buddhism may have been influenced by some of the ideas of the Upanishads, but it discarded the view of orthodox tendencies. [296] In Buddhist texts he is presented as rejecting the path of salvation as "A destructive view". . [297] Indian religious experience was later influenced by these interpretations and new ideas from Buddhist tradition beliefs. . [298]

The Royal Indian support for Hindus and Buddhists shows that there is significant evidence that both Buddhism and Hinduism are supported by Indian rulers, regardless of the rulers' own religious identity. The Buddhist king continued to honor Hindu deities and teachers, and many Buddhist temples were built under the protection of Hindu rulers.

BALI TRUE BACK HISTORY

Hindu and Buddhist similarities

The Buddha agreed to many terms that had been used in philosophical discussions in his day; However, many of these carry different meanings in the Buddhist tradition. For example, in the Samaññaphala Sutta, the Buddha is described as presenting ideas of "three knowledge" (tevijja) - a term also used in the Vedic tradition to describe knowledge of the Vedas - as not texts, but things that he experiences (this is not noble truth). [299] The true "three

knowledge" is said to be based on the process of attaining enlightenment, which is what the Buddha said was achieved from the night of his enlightenment. [300]



Karma (Sanskrit: from the root KR, "to do") is a word that means an action or activity and often implies its subsequent results (also called karma-phala, "the fruit of action"). This is generally understood as a term to denote the whole cycle of cause and effect as

explained in the philosophies of a number of cosmologies, including those of Buddhism and Hinduism.

BALI TRUE BACK HISTORY

Karma is a central part of Buddhism. In Buddhism, karma is a direct intentional [301] result of a person's words, thoughts and / or actions in life. In pre-Buddhist Vedic culture, karma has to do with whether or not proper ritual actions are performed.

Little emphasis is placed on moral behavior in the conception of the early Vedas. In Buddhism, on the contrary, one's words, thoughts and / or actions form the basis for good and bad karma, morality (morality) in line with the development of meditation and wisdom. Buddhist teachings carry a different meaning from the pre-Buddhist conceptions of karma. [302].

Dharma (Sanskrit, Devanagari: or Pali Dhamma, Devanagari: means Natural Law, Reality or Duty, and with regard to significance for spirituality and religion might be considered the Path of High Truth. A Hindu term itself is Sanatana Dharma, which translates as "eternal dharma." "Likewise, Buddhadharma is a term for Buddhism.

The general concept of dharma forms the basis for Indian philosophy, beliefs and practices. The four main ones are Hinduism, Buddhism, Jainism (Jaina Dharma), and Sikhism (Sikha Dharma), all of which maintain the centrality of dharma in their teachings.

In this tradition, beings who live in harmony with dharma proceed more quickly towards, according to tradition, Dharma Yukam, Moksha, or Nirvana (personal liberation). Dharma can refer generally to the religion of duty, and also means social order, proper behavior, or just virtue.

BALI TRUE BACK HISTORY

Buddha, The term "Buddha" previously appeared in the Hindu scriptures before the birth of Gautama Buddha. In Vayu Purana, sage Daksha calls Lord Shiva as Buddha. [303].

Similarity Symbolism

Mudra: This is the attitude of the hand that expresses the symbol of worship or worship. The depiction of Buddhism is almost the attitude of this form to the statue of Buddha always depicted doing this attitude of the mudra.

Dharma Chakra: Dharma Chakra, which appears on the Indian national flag and the flag of the Thai royal family, is a Buddhist symbol used by members of both religions.

Rudraksha: These are the beads usually used by monks, and are used to pray.

Tilak: Many Hindus mark their heads with tilak, which is interpreted as the third eye. The same sign is one of the physical characteristics of the Buddha.

Swastika or Sauwastika: both are sacred symbols. This can be clockwise or counterclockwise and both are seen in Hinduism and Buddhism. The Buddha is sometimes depicted with sauwastika on his chest or palm of his hand. [305].

Mantra, a mantra is a syllable or several words spoken in performing worship or ritual events in religion, in Hinduism or Buddhism usually using Sanskrit. Its use related to spells varies according to the teachings or philosophies of the teachings. Used as a spiritual channel, words or vibrations that instill a point of concentration and ritual Contemplation.

BALI TRUE BACK HISTORY

Among other purposes, it is used to beg for fortune, avoid danger, or avoid enemy interference. Mantras are in the history of Vedic religion, Zoroastrianism [306] and Shramanic traditions, and as such they remain important in Buddhism and Jainism and other Indian religions such as Sikhs.

Yoga

The practice of Yoga is intimately connected to the beliefs and practices of both Hinduism and Buddhist religion [307]. However, there are different variations in the use of yoga terminology in both religions.

In Hinduism, the term "Yoga" generally refers to the eight branches of yoga as defined in the Yoga Sutra of Patanjali, written sometime after 100 BC, and means by the idea that an individual is an atman

, or soul, or binds to the monistic entity that underlies everything (brahman).

Yoga in Hinduism is also known to be very 'complex', based on yoking (integrating). Yoga defines a particular process, has an emphasis on knowledge and practice, as well as being known to be 'mature' and difficult. [308].

The most basic meaning of this Sanskrit term with technique. The techniques of various forms of yoga are what make practice meaningful. Yoga is not an easy or simple practice, viyoga is what is described as simple. Yoga is difficult in reality showing the faith and meaning of Hinduism. Many Hindus tend to choose and choose between five forms of yoga because of the way they live

BALI TRUE BACK HISTORY

their lives and how they want to practice in the form they are most connected with. [309].

In Tibetan Vajrayana Buddhism, the term "Yoga" is only used to refer to any type of spiritual practice; from various types of tantra (such as Kriyayoga or Charyayoga) for 'God of yoga' and 'yoga teacher'. At the initial translation stage of Sutrayana and Tantrayana from India, China and other regions to Tibet, along with the lineage of the practice of sadhana, codified in the Nyingmapa canon, (Sanskrit: yana) is Adi Yoga (Sanskrit).

Robert Thurman, A contemporary scholar with a focus on Tibetan Buddhism , writing that Patanjali was influenced by the success of the Buddhist monastic system to formulate his own method for this version of thought he considered orthodox.

[310].

Meditation, There are various general terminologies and general descriptions of the meditative methods which are seen as the basis of meditation practice in both Hinduism and Buddhism. Many scholars have noted that the concepts of dhyana and samadhi - technical terms that describe the absorption stage for the procedures for meditation - are common to the practice of meditation in both Hinduism and Buddhism.

Most important in this context is the relationship between the four Buddha dhyana systems (Pali: jhana) and samadhi samprajnata which are part of Classical Yoga. [311]. Also, many Vajrayana (Tibetan) practices of the

BALI TRUE BACK HISTORY

generation stage and meditative methods with the terms chakra expressions, deep energy channels (nadis) and kundalini, are called tummo in Tibet.

Difference between Hinduism and Buddhism

Although there are similarities in terminology there are also differences between the two religions of Hinduism and Buddhism. There is no evidence to suggest that Buddhism performed sacrifices such as those in the Vedas, the mention of gods as in the Vedas or the hierarchical term for caste. [312]. The main differences will be mentioned below.

GOD

Gautama Buddha is very ambiguous about the existence of a Creator as well as Brahman and Eternal Gods, the Atman Self and rejects that view. Various sources from the Pali Cannon and others show that Buddha taught the beliefs of a Creator god was not essential for achieving liberation from suffering, and might choose to ignore the theological questions because they are and often bring conflict rather than peace.

The Buddha did not deny the existence of popular gods from the Vedic ranks, but instead argued that deities, who might be in a more noble state than humans, were still trapped in the same cycle of suffering as other creatures and were not necessarily worthy of worship and worship.

BALI TRUE BACK HISTORY

The focus of Gautama Buddha is the Noble Eightfold Path, There is also an assumption that while it inherits many practices and ideologies from the previous Hindu yoga tradition, that is the teachings that deviate from the teachings of the Bhagavad Gita and previous works of the Dharmic Religion in terms of the liberation view (Nirvana) or Moksha) is not achieved through oneness with Brahman (Godhead), realization or worship.

On the contrary, centers of Buddhist teaching like what Eknath Easwaran described as "psychology of desire," which attained liberation from suffering by self-destruction of will, selfish desires and lust. This is not to say however, that these teachings are not completely separated from previous Hindu traditions, are not and cannot be separated from Vedic Theology.

The Buddha (as depicted in the Pali scriptures, ie religion) establishes an important tendency in nonteism in Buddhism by establishing a rather nonteistic view of the idea of an almighty God, generally ignoring this problem as deemed irrelevant to his teachings. [313].

However, in many verses in the Tripitaka Dewa (deva in Sanskrit) are mentioned and specific examples which mention individuals as being reborn as gods, or gods who are reborn as humans. Buddhist cosmology recognizes various levels and types of deities, but none of these deities is considered to be the creator of the world or humanity.

[313].

BALI TRUE BACK HISTORY

1. The Buddha teaches that attachment to people is the cause of grief at death 'which occurs and therefore proposes detachment from people. Hindus although proposing detachment of action [29] and emphasizing the performance of duties or dharma, are not solely focused on that. Differences In Hinduism, Lord Shiva explains that 'death' becomes an eternal soul journey in the pursuit of 'Moksha' and therefore a fact of life.

2. While Buddhism says going to the forest to meditate is ongoing since childhood, this is seen as escapism by Hinduism, Hinduism allows for this to happen only after doing all the dharmas or one's life's tasks, starting from studying the scriptures. , working to support children and families and caring for old and last parents after all the dharma done then goes to the forest and slowly meditates and quickly until physical disintegration & to achieve ultimate truth or Brahman.



3. Buddhism explains that there are several causes of sadness in society. Therefore Buddhism teaches cures for sadness are detachment and non-involvement (non negative actions or actions). Hinduism on the other hand explains that either sadness or happiness is due to 'Karma' or past actions and bad karma can be overcome and good karma can be obtained by following

BALI TRUE BACK HISTORY

dharma or the right obligation (pro-action or positive action) which will ultimately give 'Moksha' ie overcome the life cycle and join Brahman

Ceremonies and rituals

In later traditions such as Mahayana Buddhism in Japan, the Shingon Fire Ritual (Homa / Yagna) and Urabon (Sanskrit: Ullambana) originated from the Hindu tradition. [32] Similar events are common in Tibetan Buddhism. Both Mahayana Buddhism and Hinduism share common ceremonies, such as the Homa purification rite (Havan, Yagna in Sanskrit), prayer for ancestors and deceased (Ullambana in Sanskrit, urabon in Japanese).

Nirvana

The word Nirvana (Pali: Nibbana) was first used in a technical sense in Buddhism, and cannot be found in any of the pre-Buddhist Upanishads (This can be found in the Jain textex). The use of the term in the Bhagavad Gita may be a sign of a strong Buddhist influence on the Hindu mind. [314]

Although the word nirvana is absent from the Upanishads, the word itself existed before the Buddha. [315] It must be remembered that nirvana is one of many things for salvation that occur in orthodox Buddhist scriptures. Other terms that emerge are 'Vimokha', or 'vimutti', each implying 'salvation' and 'liberation' [315]]

BALI TRUE BACK HISTORY

Some of the more synonymous words used for nirvana in the Buddhist scriptures are 'mokkha / moksha', meaning 'liberation' and 'kevala / kaivalya', meaning 'wholeness'; these words are given a new Buddhist meaning. [316]

The concept of atman was rejected by the Buddha. Terms like anatman (not self) and shunyata (emptiness) are at the core of all Buddhist traditions. The permanent transcendence of belief in existence separate from oneself is an integral part of the enlightenment of Arhat. The Buddha rejected the theoretical view of the unity soul or immanent identity in everything. [317]

After we know the difference between what the writer calls the Archipelago's Original Teachings, the author concludes the original teachings of the archipelago that underlie the teachings of Hinduism, Jain Buddhism and Hinduism and know about Hinduism, Buddhism in India now we will try to understand about the word Jambudvipa, which this word is in The main philosophy of India and the Archipelago's Original Teachings are often referred to as MERU.

The authors present to support the conclusion that the teachings of the Native Archipelago which form the basis of teachings in India record about this in terms of Jambudvipa, this term according to the author is the Archipelago which is currently named Java, which in the period before the ice melt was named Sunda Land, With the Lemuria civilization then proceed Adlantis Civilization which all civilizations exist and are centered in the archipelago.



Jambudvipa

Jambudvipa. Sanskrit is dvipa ("island" or "continent") of the terrestrial world, which is considered to be in the cosmological philosophy of Hinduism, Buddhism, and Jainism, which is the realm where ordinary people live. [2] [3]

Markandeya Purana and Brahmanda Purana divide Jambudvipa into four broad areas shaped like four petals from lotus flowers with Mount Meru located at the center like a pericarp. The city of Brahmapuri is said to be covered by a river, known as Akash Ganga.

BALI TRUE BACK HISTORY

Akash Ganga is said to draw water from the feet of Lord Vishnu and after washing the lunar area falls "through the sky" and after circling the Brahmapuri "splits into four mighty rivers", which are said to flow in four opposite directions from the Mount Meru landscape and irrigate vast areas of Jambudvipa. [319]

The common names of dvīpas, having their varṣas (9 for Jambu-dvipa, 7 for other dvīpas) with mountains and rivers in each varṣa, are given in several Puranas [320]. There is a different set of names mentioned, however, in other Puranas [321]. The most detailed geography is that described in the Vayu Purana [322]

Jambudvipa in the Description of Buddhism

In cosmology the Buddha divides bhūmala (circle of the earth) into three separate levels: Kamadhatu (Desire of nature), Rupadhatu (Form of nature), and ūrūpyadhātu (formless of nature). In Kamadhatu lies Mount Sumeru which is said to be surrounded by four continental islands.

"The southernmost island is called Jambudvipa". Three other continents of the Buddhist record around Sumeru cannot be accessed by humans from Jambudvipa. Jambudvipa shaped like a triangle with a blunt point facing south. In the center is a giant Guava tree which is taken to be the name of the continent which means "Guava Island".

Jambudipa, one of the four Mahādīpas, or large continents, which belongs to Cakkavāla and is governed by Cakkavatti. It is grouped in the Sineru mountain

BALI TRUE BACK HISTORY

group. Jambudipa is Himavā with eighty-four thousand mountain peaks, lakes, mountains, etc ... this continent is named after from Jambu-tree (also called Naga) that grows there, the trunk is fifteen yojanas in

thickness, its branches are fifty yojana in length, under the auspices of one hundred yojana in width and height of one hundred yojanas (Vin. i.30; SNA.ii.443; Vsm.i.205f; Sp.i.119, etc ...)

In the text in the book about this tree, Jambudipa is also known as Jambusanda (SN.vs.552; SNA.i. 121) continent. The place of residence for ten thousand yojanas is vast; of ten thousand, four thousand are covered by the sea, three thousand by mountains, while three thousand are inhabited by people (SNA.ii.437; UdA.300).

Jambudvipa is the area where humans live and is the only place where beings can become enlightened by being born as a human. It is in Jambudvipa that one can receive the gift of Dharma and come to understand the Four Noble Truths, the Eight Noble Paths and finally realize liberation from the cycle of life and death. The references are from the Mahavamsa Buddhist text

Jambudvipa in the Description of Jainism

According to Jain cosmology, Jambudvipa is at the center of Madhyaloka, or the central part of the universe, where humans are. Jambūdīvapaprajñapti or treatise on the island of trees In Jainism Roseapple contains a description of Jambudvipa and the biographical life of abha and Raja Bharata.

BALI TRUE BACK HISTORY

Trilokasāra (Essence of the three worlds), Trilokaprajñapti (Treatise on three worlds), Trilokadipikā (Illumination of the three worlds) and Kṣetrasamāsa (Summary of Jain geography) are other texts that give details of Jambudvīpa and Jain cosmology. Madhyaloka consists of many island continents surrounded by oceans, the first eight being named:

Name of Continent / Ocean Island

Jambudvīpa Lavanoda (Salt sea)

Ghatki Khand Kaloda (Black sea)

Puskarvardvīpa Puskaroda (Lotus Ocean)

Varunvardvīpa Varunoda (Ocean of Varun)

Kshirvardvīpa Kshiroda (Ocean of milk)

Ghrutvardvīpa

Ikshuvardvīpa Iksuvaroda (Sea of Cane)

Nandishwardvīpa Nandishwaroda

Mount Meru is the center of the world surrounded by Jambudvīpa, in the form of a circle forming a diameter of 100,000 yojanas. [323] Jambudvīpa continents have 6 mountains, dividing the continent into 9 zones (ksetra).

BALI TRUE BACK HISTORY



The names of these zones are:

1. Bharat Kshetra
2. Mahavideha Kshetra
3. Airavat Kshetra

BALI TRUE BACK HISTORY

4. Ramyakwas
5. Hariwas
6. Hairanyvat Kshetra
7. Haimavat Kshetra
8. Devkuru
9. Uttarkuru

SIWA-BUDDHA

the teachings of SIWA-BUDDHA, Vedavyasa is the composer of the Mahabharata. He composed five Sloka in the Mahabharata which were arranged into the Mahapurana (Main Purana).

This Puranas he compiled from the original manuscript of the Puranas known as the Puranas Samhita. The Puranas have five characteristics called Panca Laksana which describe five different things namely:

1. Sarga (creation of the universe),
2. Pratisarga (fusion & re-creation),
3. Manvantara (various periods of time),
4. Vamsa (lineage of kings),
5. Vamsanu Carita (insert humanity).

BALI TRUE BACK HISTORY

Puranas constitute sacred knowledge is the basic knowledge for further study of the Vedas and Upanisad, because this story originates from the ancient temples (antiquity) and is a complement (purana) of Vedic knowledge.

According to the Puranas, the universe has three characteristics, namely:

1. Animals: intelligence / purity / subtlety / orderly / obedience / balanced / bright / unity;
2. Rajas: dynamic / energy / activity / change / mutation / desire / passion / birth / creation;
3. Tamas: i.e. darkness / slowness / destruction / death / neglect / carelessness / rejection / neglect / obstruction and restrictions / reluctance to change.

Puranas are classified into Sattvika Puranas, Rajasika Puranas and Tamasika Puranas and Siva Puranas are purana which are included in Tamasika Puranas, Siva Purana is the fourth of eighteen Mahapurana which generally more glorifies the name of Siva from other deities or Sivalah charisma that is contained in many purasika purana. Siva Purana.

According to the traditions listed in the Vayaya Samhitā (the Venkateshvara Press edition), the original text is known as Śaiva Purāna, containing 12 Samhitās and 100,000 ślokas. By Vedavyasa, sorted and solidified to 24,000 ślumpas. He taught his student Romaharshana (Lomaharshana).

BALI TRUE BACK HISTORY

Related to the process of creation, in the Siva Purana it is stated that at the beginning of the creation the universe was still empty there was only Brahman (Divine Essence) which was useless in spreading everywhere. Then the water filled the Visnu universe in the form of Narayana sleeping on the vast ocean and then a lotus appeared from his navel and Brahma was born from that lotus. Brahma, confused about his existence and an empty universe, explored the lotus stalk, but he did not find the cell until he finally gave up.

An inscrutable voice instructed him to meditate. After 12 years the Visnu, who has four arms, appeared and called Brahma "No". Brahma did not recognize Visnu and Visnu explained that Brahma was created from his body.

Brahma was not satisfied to hear that and fought against Visnu. Then came a linga (form of Siva) between them. Because wonder Brahma with the form of swan traced the peak of the linga while Visnu with the form of a wild boar traced its base.

They searched for up to 4000 years, but were unable to find the base. They then prayed in the original place and after 100 years the sacred voice of —OM|| was sung, as Siva appeared with five heads and ten hands.

Visnu asks about Siva's existence and Siva explains that the three of them are one unit divided into three. Brahma as the creator, Visnu is the preserver and Siva himself is the destroyer, Rudra is a creature that will emerge from Siva's body but Siva and Rudra are one. So Brahma was assigned to create and Sivapun disappeared.

Brahma and Visnu returned to their original forms. The union of the forms of Vishnu and Shiva are listed Visnu Purana, Bahgavata Purana (4.30.23, 5.17.22-

BALI TRUE BACK HISTORY

23, 10.14.19), Brahma-Samhita 5.45, and Siva Purana mentions at the time of Vishnu becoming Brahma when creating the world and Shiva when it merges again Shiva is also said to be the Manifestation of Vishnu in the Bhagavata Purana, and in Siva Purana Shiva plays a role in creating, preserving and melting the world and it is said that both Vishnu and

Shiva originates from Shiva manifestations. However, the apparent combination is seen in Harihara form as Vishnu (Hari) and Shiva (Hara). These two forms are also called Harirudra which appears in the Mahabharata Epic and also as Mahabalesiwara or Power of All Strengths in the story where Rahwana gets the grace of Siva lingga from Siva on the condition he must carry wherever he goes.

When he was close to the Deoghar region of Bihar he paused to unwind he paused to wash up and meet Vishnu, who was disguised as an ascetic and left him for a while. After Ravana Goes.

Then Vishnu put it on the ground and eliminated it. When Rahwana returns he cannot move the phallus and remains the same today. Thus from the Purana and Samhita angle.

BALI TRUE BACK HISTORY



Shiva-Buddha in Bali

In Bali, Shiva-Buddha and Vaishnava were merged into Hinduism which is now in Bali by Mpu Kuturan.

While the Balinese religious history is the same as the Tibetans. Before entering Buddhism, Tibetans had the Bon religion. Buddhism and Bon, eventually merged like Shiva-Buddhism in Bali.

The incident occurred during the reign of the King of Gunaprya Dharmapatni / Udayana Warmadewa who reigned in Bali in caka years 910 to 988 or 988M to 1011M.

At that time the population of the island of Bali was the majority of the Balinese Aga (native Balinese, hereinafter migrants from Java were called Balinese, so there were Balinese Aga and Balinese) who had long embraced and embraced the religious teachings of people from various "forced" (sect).

BALI TRUE BACK HISTORY

The most number is from the accommodated Indra sects who adhere to the Bayu, Khala, Brahma, Vishnu, and Syambhu sects.

Thus in Bali there are 6 sects that in their implementation there are differences from one another. These differences eventually lead to conflict between one sect with another that causes tension and disputes within the body of the Bali Aga community. In the explanation of Balinese Culture, there are similarities especially in the terminology, it does not mean it is Hindu or Buddhist teachings in India, But it is the resemblance that underlies the conclusion that Indian teachings named Hindu originated from the Archipelago, in this case reflected or recorded in Balinese culture.

Prambanan in Yogyakarta is

TrineTrimurti, with from left to right Brahma Temple, Shiva Temple and Vishnu Temple

Trimurti are the three powers of Brahman (Sang Hyang Widhi) (the name of God in Hinduism) in creating, maintaining, melting nature and its contents.

Trimurti consists of 3, namely:

1. Lord Brahma

- Meaning: Creator / Utpathian
- Sakti: Dewi Saraswati who is a goddess of science
- Weapons: Bows

BALI TRUE BACK HISTORY

- Symbol: A
- Red

2. Lord Vishnu

- Meaning: Preserver / Sthiti
- Sakti: Dewi Laksmi or Sri
- Weapons: Discs
- Symbol: U
- Black

3. Lord Shiva

- Meaning: Smelter / Pralina
- Sakti: Dewi Durga, Uma, and Parwati
- Weapons: Trident
- Symbol: M
- Color: Five Colors, When the symbols of the three gods are combined, it will be the AUM that reads "OM" (ॐ) which is a sacred symbol of Hinduism.

61. The God of Balinese Hindus

God, whom Hindus often call "Brahman". in the book of Brahmasutra I.1.2 it is stated that "God is where all this originated from". So God Almighty is the origin or source and at the same time the return of the whole universe and its isim.

In Hindu religious beliefs, Brahman or God is only one, one, second to none, but because of his greatness and glory, the Rsi and wise people call him by various names. regarding divinity, contained in some sacred verses of Hinduism in Bali.

Believe in the existence of God (Brahman / Hyang Widhi) which is part of the main beliefs of Hindus (Panca Srada).

Paranaamam; God is Most High and Abstract, Eternal Eternal has no impersonal personality, nirkara (intangible), useless (without use) and Brahman. God or Brahman in the abstract form in Bali is called Sang Hyang Suung, Sang Hyang Embang, Sang Hyang Sunya. Because it is formless, it is difficult to imagine and think (acintya, Bali).

1. Vyuhanaama; God lay on a snake in a sea of milk. This description of God can only be seen by the gods. In Bali such an explanation is called Hana Tan Hana (There is none), meaning that God is believed to exist, but cannot be seen.

BALI TRUE BACK HISTORY

2. Vibhawanaama; God in this form is called Avatara (descending across). God. He is also commonly called Saguna or Sakara Brahman (personal god). Visualization can also be: Plants / animals (Unanthropomorphes): Soma plants, fish, turtles, wild boar, Garuda. Half-human-animal (semi-anthropomorphes): Hayagrva, a horse-headed human, Natrasimha, a lion-headed human. Human form with all its advantages (anthro-pomorphes) such as Vamana, Sri Raama, Krishna, Bhagawan Sri Sathya Narayana. Between atma names; God permeates everything in the form of atma or divine matter. Everything is Brahman (monism).

3. Archananaama; God is manifested in the form of archa or pertima (mini replica) like a statue in various materials and forms.

At the level of understanding of Nirguna Brahman, God is often mentioned as: Apramaya, that is omnipotence that is difficult to imagine through the five senses because he is very delicate and perfect.

Ananta, that is, omnipotence is described as unlimited, he is everywhere, and he is able to change everything that is desired by him.

Aupamya, namely Hyang Widhi's omnipotence which is very difficult to find a comparison. Because all the creatures in the universe do not match His omnipotence.

Anamaya, which is the Most Holy. He was very noble, had never suffered an illness.

Mahasukma, which is the subtle supernatural being. Sarwagata, that is, Exalted, Exalted encompasses the entire universe.

BALI TRUE BACK HISTORY

Dhruwa, which is very calm, motionless, stable but he is everywhere. Awyayam, that is, perfect, even though he fills the entire universe, his perfection never diminishes.

Iswara, the King of the universe. It governs the universe, and no power can govern the bel au.

Swayambhu, ie Absolut in all things, was not born because he existed by himself. Brahman (god) has 3 main aspects, namely Sat - Cit - Ananda.

1. Sat, as the Exalted One, there is no other existence outside of him. With His power Brahman has created various forms, colors, and many properties in the universe. Planets, humans, animals, plants and things called inanimate objects come from God and return to God when the pralaya time comes. There is not a single thing in the universe that cannot be reunited

with God, because there are no other goods or substances in the universe besides God.

2. Cit, as omniscient. He is the source of knowledge, not religious knowledge, but the source of all knowledge. With knowledge, this world will develop and evolve, from simple forms to move towards perfect forms. From avidya (absence of knowledge) to vidya or omniscience.

3. Ananda, is eternal happiness that is free from suffering and sorrow. The Maya created by Brahman caused illusions, but it did not have the slightest effect on Brahman's happiness.

In essence all the joys, hardships, and pleasures that exist, which are also caused by material sourced from Ananda, are also sourced from Ananda, the

BALI TRUE BACK HISTORY

difference is only in degree. The lowest happiness is in the form of instinctive pleasure possessed by animals when eating food and sexual activities.

Higher levels are temporary pleasures which are then followed by sorrow. The highest level is like *tan pawali duhka*, eternal happiness, free from any attraction or attachment to worldly objects.

This universe is God's fragment. Brahman has *Prabawa* as the origin of all that exists. Brahman is not limited by time and place. Time and place are *Maya* powers (the Sanskrit term for naming something that is illusory, ie a state that is always changing both names and forms depending on time, place and circumstances) Brahman.

The soul or *atma* that nourishes this nature from the lowest being to the holiest human being is a higher element of Brahman. As for matter (matter) in the universe is the lower Brahman element. Even though the universe is a creation, it is not outside of Brahman, but inside the body of Brahman.

God, who is Exalted, is also in every living thing, inside and outside the world (immanent and transcendent). God permeates everywhere and everywhere (*Wyapi Wyapaka*), and is unchanging and eternal (*Nirwikara*). In *Upanisad* it is mentioned that *Hyang Widhi* is "ear of all ears, mind of all thoughts, speech of all speech, breath of all breaths and eyes of all eyes", but *Hyang Widhi* is supernatural (*maha suksma*) and abstract but exists.

Because God is everywhere, he knows everything. There isn't anything that he doesn't know. There is nothing that can be hidden from Him. God is a great witness of everything that exists and happens. Because this is the nature of God, people cannot run anywhere to hide their deeds.

BALI TRUE BACK HISTORY

Wherever running will always meet Him. There is no quiet place that escapes His presence. Although God is always present and permeated in all places, but difficult to be seen by ordinary eyes. Our senses can only grasp what is seen, heard, tasted and felt.

His abilities are limited, whereas God is infallible and infinite. In the Vedas it is mentioned that God is formless (nirupam), has no hands and feet (nirkaram nirpadam), does not have senses (nirindryam), but God can know everything that exists in beings. After all, Hy ang Widhi was never born and was never old, never diminished, nor increased, but He is Existence and All-Knowing everything in the universe.



BALI TRUE BACK HISTORY

God has power over all and One or One. God Almighty, Almighty, unreachable to the mind, who is unseen is called by name according to the range of thoughts, but he is only one, Single existence.

Nearly all the books explain the existence of a god where the god is essentially in all creatures and the god is also singular, like the sun shining on the universe. Because God is unreachable to the mind, people imagine different things according to their abilities.

The One God (Esa) was called by many names according to its function. He is called Brahma as the creator, Vishnu as the preserver and Ciwa as the fuser / pemralina. Many other calls. He is omniscient, everywhere.

Therefore there is nothing we can hide before Him. People worship Him in various ways in different places. To those who surrender themselves, ask for His protection and guidance so that they find a clear path in life through this.

God in Hinduism is the highest essence that permeates the entire universe. This description of God Almighty, despite trying to portray God as fully as possible, is still very limited. Therefore, Upanisad's books state any definition or understanding intended to impose limits to an infinite God that does not reach His greatness.

So the Upanisad books state there is no precise definition for Him, Neti-Neti (Na + iti, na + iti), not this, not this. To understand God, there is no other way but to explore religious teachings, asking for explanations from teachers who are experts in their fields who are able to realize the teachings of God in their personal lives. Whereas the Vedas and including the Vedanta (Upanisad) are

BALI TRUE BACK HISTORY

the most recognized sources of authority in explaining Brahman (God Almighty).

In Bali we have found a papyrus named Widhi Papincatan which contains decisions on judicial / judicial decisions such as Jurisprudence. Likewise the name of lontar Widhisastra which means knowledge of widhi (theology), as well as other ancient Javanese literature.

Understanding Vidhi (in ancient Javanese written widhi) as creator, highest order or order, orderly (rule) of the universe, destiny, supreme ruler is in line with the understanding contained in the vedic center. Thus Sang Hyang Widhi is God as the creator of the universe.

God as the widhi bersthana in luhuring akasa namely in the sky. In this sense, of course God is depicted as intangible (impersonal god). When Sang Hyang Widhi is invited to come down to receive worship, then at that moment he has also been realized in the mind. The main forms are called Tri murti (Brahma, Wisu, Shiva)

The name Sang Hyang Widhi (Sang Hyang Widhi Wasa) means the predestined, the almighty who in Balinese is translated with Sang Hyang Accusing or Sang Hyang Titah. This name is a very common name, whose description is further not mentioned in lontar literature. Bhatara Siwalah calls for lontar literature, whose descriptions are always found in both religious literature, such as in the palms of Bhuwana Kosa, Wrhaspatitattva, Tatwajanana, Mahajnana, Ganapatitattwa, Bhuwanasanksepa and so on.

Likewise, during ceremonies worshiped, upakara ceremonies, statues and places of worship. The word Siva means: The one who gives good luck

BALI TRUE BACK HISTORY

(fortune), who is kind, friendly, forgiving, pleasing, gives a lot of hope, is calm, happy and the like.

Sang Hyang Siva in moving the law of omnipotence was supported by his witness Durga or Parvati. Hyang Siva is God Almighty as a reminder (pralaya or praline aspect of the universe and all its contents). Siva who is very feared is called Rudra (whose voice is jarring and frightening). Siva which has not been affected by Maya (various properties such as guna, sakti and svabhawa) is called paramasiva, in this condition also called Acintyarupa or noetic and intangible (Impersonal God).

The word Brahman (is a form of neutrum from Brahma) which means: that which grows, evolves, grows bigger, which overflows from itself, and the like. His creation arises from himself, just as the Vedas arise from his breath. The omnipotence of Hyang Brahma as the creator of the universe is supported by his witness called sarasvati, the goddess of knowledge and wisdom that provides inspiration for the virtue of humanity.

When called brahma, it is the main manifestation of God as the creator, thus Brahma is now the God who

Personal (God). Brahma is depicted as having four faces (Caturmukha) and others. Thus Hyang Widhi is Brahman, the God who does not exist in the human mind (Impersinal God), is called Brahma, when he has taken the form (personal God) in creating the universe and all its contents.

His main manifestation is Visnu. Visnu manifestation of God Almighty preserves the universe and all of its contents. He brought everything to life. The word Visnu means: worker, who permeates everything and the like (Ibid:

BALI TRUE BACK HISTORY

999). Sang Hyang Visnu's omnipotence in preserving the universe and all its contents is supported by his powers named Sri and Laksmi.

Based on the description above, it is clear to us that Hyang Widhi Wasa is an almighty God, he is also called Brahman (in the form of Neutrum), Brahma (in the form of masculine), as the hyang Siva (the most merciful) and various other names.

If God Almighty is worshiped with an offering of worship, then he is worshiped as a personal, personal God. Because God is unreachable to the mind, people imagine different things according to their abilities. The One God (Esa) was called by many names according to its function. He is called Brahma as the creator, Vishnu as the preserver and Ciwa as the fuser / pemralina. Many other calls. He is omniscient, everywhere. Therefore there is nothing we can hide before Him.

People worship Him in various ways in different places. To those who surrender themselves, ask for His protection and guidance so that they find a clear path in life through this.



The Balinese worship Pretima or Arca

Pratima or Deity is a "symbol" of Deity / Bhatara which is used as a tool to worship Sanghyang Widhi Wasa. The use of Pratima or statues as tools to worship God took place before the kingdoms of Singasari and Majapahit. Now, the use of pratima is rarely done, pratima and statues are now sacred heirlooms.

The original word statue is from Sanskrit which has been absorbed into Indonesian. Another name for the statue is murti or pratima. The image or statue with the gods it symbolizes. However, the word commonly used to refer to such a statue is murti which is defined as "everything that has a certain shape and boundary," a form, body, or figure, "an embodiment, incarnation, manifestation."

Use of the word murti

in various Upanisad and 'Bhavad-gita' shows that the form or form is the essence or essence. The flame is the heart of fire, and so on ...

Unfortunately, after being absorbed into Indonesian, the word statue is then interpreted to be identical to the word statue or idol, and often has a negative connotation. why does one put faith in pieces of metal, wood or stone that are printed or carved or carved as gods? they are no more than circular objects lifeless. actually there is a deep logic behind it all.

God is the highest power that is everywhere in the entire universe. Even though God is an abstract force and does not manifest, He is present in every

BALI TRUE BACK HISTORY

thing, every creature, every place and at every opportunity. with evidence like this he was also present in the pretima. for this reason too, a pretima is not godless. he was there according to the basic principles of his presence everywhere. for ordinary people it is not easy to direct their thoughts and devotion to something abstract. a pretima as a representation of God presents a point where devotees can focus their devotion on a mind that is constantly disturbed.

The pretima becomes a spiritual focal point through which a devotee can direct his mind to an abstract God. people's devotion, belief, worship and respect make pretima as a representation of gods, having the meaning of God. a human being is just a spark a small life with all the limitations of its spiritual and physical abilities.

The ultimate power is an amazing infinite mind that is never present in any human imagination.

God in the form of a god is a spark in which a human being can be satisfied in relating and manifesting his belief in his small human way. The first five gods should be treated, respected and worshiped as recommended by literature, in order to create a religious tradition for the systematic implementation of teachings. A system becomes a tradition because it is purified through a process of time.

Beginners must start with pratima worship. people can easily focus their devotion to the visible deity which are in reality only a representation of the abstract Power of God. over a period of time, the minds of devotees have become a little more spiritually educated. they can describe and feel the

BALI TRUE BACK HISTORY

presence of the gods even without seeing it. even when they are not sitting before pratima dewata, they get it through their mind's eye. with a little more practice, will bring them to a stage so that they can see God behind the gods they worship.

In the teachings of Hinduism there are 4 (four) ways to find the perfection of life or the path to God called Catur Marga. One of the 4 (four) paths to God is Bhakti Marga. Bhakti Marga is the easiest way to do for all Hindus, Bhakti Marga is often also referred to as natural teachings. In reality Bhakti Marga consists of:

1. Aparā Bhakti, is the love of someone who does not have a high level of holiness.

2. The Bhakti, is the love of someone who already has a high level of purity.

For a devotee, never think about how God is, but a devotee always has faith that firmly believes that Hyang Widhi exists and

Single (esa). In realizing the love of an Aparā Bhakti requires an object as a tool to worship Hyang Widhi. And from this Pratima is known as a means of manifestation or illustration so that the mind of an Aparā Bhakti can be focused on God Almighty.

Pratima is used only as a tool to concentrate on Hyang Widhi, not as an object of worship as alleged by other religions. An Aparā Bhakti also must realize that Pratima or Deity is not a God or God.

BALI TRUE BACK HISTORY

Hinduism is not polytheism nor is it worshipers of stones, statues, etc. In the Scriptures it is stated: Ekam Ewa Adwityam Brahman. Meaning: There is only one God, There is no second. more about Bhakti Mar ga, please read: "Bhakti Marga Yoga".

The use of Pratima is thought to have developed since the IX century and ended until the XIII century. During the era of the Singasari and Majapahit kingdoms, the use of pratima / worship objects was greatly reduced. Whereas what we have encountered at the moment is only the completeness of the Temple / Sanggah.

Someone besides worshiping directly the results of His creation, in expressing feelings of heart's content, both in the form of hopes, requests and goals to Him, also uses his / her symbols / are there any grounds for the worship of pretima? certain symbol.

For lay people symbolism has a very important place in appreciation, in the process of self-approach to God / Hyang Widhi. Religious symbolism will produce religious arts and cultural creativity as well. Natural objects as manifestations of His manifestations, which are sanctified, celebrated, and praised, are believed to be able to produce magical / magical values that cannot be solved by common sense from human thought.

The Hindu Hindu Great Rsi were consistent in carrying out the life of wanaprasta, that is, living life by releasing the attachments of physical fulfillment in the process of searching for identity for God. So that the results of contemplation of the ancient sages, manifested in the form of art and

BALI TRUE BACK HISTORY

applied the nature and function of God in the form; statues, images, pratima, upakara, language, guardian dance.

Which has aesthetic value, symbolic value, and spiritual value. Like what was passed down by our ancestors before, for example; the nature and function of God as an evil repellent appearing in the hands of statues symbolized to bring an ax, the function of God as the origin of science appearing in the hands of statues symbolized carrying lontar, the nature of God as conditioning the seeming hands of statues carrying a busy (place of tirta), and manifested and described with many hands His function and magnitude.

Likewise the symbols contained in the ceremonies of bebantenan for example; daksina stana symbol Ida Hyang Widhi / God. Whereas the offer of a teacher is filled with the apology value of his people. Banten porosan consisting of red areca symbol of Lord Brahma, green betel leaf symbol of Lord Vishnu, and white limestone symbol of Lord Shiva. Thus the universe as a result of His creation is His magic than God.

Through the teachings of religion or sect elaborated on the nature of that divinity. The word sect / religion is a group of people who have beliefs in the same religious views, different from the religious views commonly accepted by adherents of the religion, for example: the Shiva sect, the Bhuda sect, the Vaishnava sect, the Sakta sect, the Sect sect, the Sect Bhairawa sect, solar sect and others. Which have their own paths and identities, namely; there are istadewata (idol gods), there are holy books, places of worship, holy people, holy days, facilities used, and there are followers.

BALI TRUE BACK HISTORY

Thus someone who wants to know the nature and greatness of God is to become a follower of one of the sects / religions that are considered official by the government at that time who is believed to be a guide in this life. Where the Brahmins from the sect are believed to be recipients of revelation or as a link from the realm to the scale and vice versa.

The function of Hindu temples, worshiping the king glorifies gods

The function of Hindu temples, worshiping the King glorifies deities

TEMPLE which is spread in several regions of Indonesia, especially on the islands of Java, Bali, Sumatra and several other regions, turned out to be very closely related to the socio-religious life that developed in his day

The Function of Hindu Temples At first some experts suspected, as the ashes of a king or a highly respected figure in society in the past. The allegation is based on the term temple that is connected with the words of Candika which is another name from Dewi Durga.

As we know that the Goddess Durga is always associated with the Goddess of Death or death. They assume that after the king or the figure died, then burned in various ceremonies, after the cremation ceremony then his ashes were placed in pripih and then planted in prigi temples.

Prigi temple is in the form of a small hole deep enough in the inner space of the temple. Such an assumption seems to be very fixed on the understanding of the temple that was raised by Raffles, that the temple is also called a cupola by the people of East Java, which is nothing but a funeral function. Doubts arose later, because the people of East Java were not Hindus, so the question

BALI TRUE BACK HISTORY

arose from which they obtained information that the cupola was the same as the temple.

The answer hasn't been found until now. The doubts are getting stronger after careful research, which is also accompanied by chemical laboratory studies of the mixture of charcoal / bone fragments of soil and soil found in some temple temples. The results of the study stated that the ash is not necessarily the ashes of human bodies as well as the remaining bone fragments which turned out not to be human bones but animal bones which may be remnants of ceremonial facilities.

If it is related to the process of cremating the corpse of a king or a glorified figure, then the objects found in the pripih approach the equation. From a number of literary sources such as Pararaton and Kertagama State for example, it is known that a cremation ceremony for a king or a glorified figure begins with the burning of a corpse with all forms of ceremonies and then the ashes are floated or washed into the sea or in a river that empties into the sea.

The ceremony is carried out several stages up to the last stage called the Sradha ceremony. This ceremony is the release of the spirit from all ties, worldliness that may still bind, so that the spirit can be united with the dropper god.

As a physical symbol, a kind of doll made from selected wooden leaves called Puspasarira. In closing the Puspasarira ceremony was also washed into the sea. The King of Protectors Because the king is the protector of the people, even though he died and his spirit has merged with his gods, the king is still regarded as the protector of the people in the afterlife, then after the king

BALI TRUE BACK HISTORY

became a god a sacred building was erected to glorify it accompanied by making a statue of the god considered to have been incarnated in the king and placed in the main hall of the temple.

Beneath the statue is stored pripih which contains various types of objects, such as metal scraps, agate, and several other types of gems accompanied by dishes. These objects are symbols of the physical substances of the king who have united with his dropping gods.

When worship is performed, the physical body of the prigi is symbolically raised and the spirit residing in the roof cavity of the temple is lowered and then put together in a statue so that the statue comes alive.

On that basis it is clear that the establishment of Hindu temples aims to glorify the king / figure who is highly glorified and functions as a place of worship for the king who has become a god as well as for his gods, as a manifestation of God Almighty.

The form of the statue staged in the temple is in accordance with the flow of the king's religion which is embraced



BALI TRUE BACK HISTORY

while his life. If the king adheres to the Shivaistic style, then the statue of Siwis will be offered in the temple. Likewise, if the king is a follower of the Vaishnava sect, then the Vishnu statue will be offered in the first room of the temple.

After the kingdoms disappeared from Java, the Hindu religion and culture began to bleak and increasingly sinking. Only the remnants of grandeur remain in the form of sacred buildings (temples) that are somewhat resistant to the ferocity of the time.

But it still stands tall even though it has been abandoned by users and maintenance. Even so, the greatness and religious values are still engraved in the hearts of the people around them who have converted. That resulted in the conversion of the temple.

From the last observation it is known, that there are several temples in Java that still function in people's lives. Some of them have a function as a place of meditation to look for wangsit or beg for luck, beg for the fertility of plants, begging for a mate, even for begging for descent and so on.

In addition there are also some Hindu temples that try to be restored to their original function. For example Prambanan Temple in Klaten, Central Java, Penataran Temple in Blitar, East Java.

62. The Highest Hindu of Bali

The concept of divinity is worshiped by God based on His function, better known as the manifestation of Brahman, often called Dewa (Div: Brahman's sacred ray is positive). because of the pervasive function of God in the laws of

BALI TRUE BACK HISTORY

Karma His creation is so numerous, then more and more designations of god are reflected by the naming of Gods.

The gods worshiped at each stage must be different, maybe the same but it should be different, because the function of the gods / goddesses that are worshiped must be different, for example: Supreme Deity at the Brahmacari stage, Brahmacari is a learning stage, where this learning stage is carried out throughout our lives, so what is worshiped is related to centers of inspiration and knowledge.

The highest god in the Grahasta stage, Grahasta is the stage of life building a family, community and socializing. This grahastha stage is the stage of practicing what was learned during Brahmacari. so it can be said that br ahmacari is the initial stage of grahastha.

The main deity at wanaprastha stage, at this stage, it is expected that Hindus have a lot of experience, because it has passed the Brahmacari and Grahastha times, it is hoped that the people can be wiser, emphasize the spread of teachings, become religious or traditional leaders, give examples in life.

The main deity during the final phase of the Sany Salin / biksuka is the Sanyasin, a stage where a person really releases worldly ties and begins to explore the spiritual spirituality, which is more commonly known as the sulunggi group.

Seeing the main task of the sanyasin, it can be explained that the main deity worshiped is the god Shiva, who always meditates for the salvation of the world or the solar god who always gives enlightenment. as is well known, there are 5 points for the five order of worship, namely the worship of the sun,

BALI TRUE BACK HISTORY

worship of the solar god, worship of the worshiped god, beg for the grace of the gods and closed with reverence.

Puyung worship is the first prayer, with no means (puyung), covering hands in front of the head. if seen from the mantra "om atma tatwatma (tatwa atma)" shows that the highest is ATMA itself ... according to the main points of the Hindu religion, where atma is the god himself who is in the body his creation (human).

The second worship uses the flower of worship to address the solar god. and in his general view, he was worshiped because as a witness of life and because he was the best student of the god Shiva so that he was given the title of hyang Siwa Raditya (solar pupil of Lord Shiva). but, let us consider again from the root word DEWA, where "div = ray". when viewed from the naked eye, what is shining around us? Of course there are two types of light, sun and fire.

Perhaps this is why, when worshipping a god or worshipping a solar god, he never escapes the idol as well as the god Agni (fire, incense). indication of the solar god as the highest god can be seen from the literature of dasa, where it is stated that, the 10 sacred letters of kemujisatan are "Sa Ba Ta Ai Na Ma Si Wa Ya" and when read in bali dialect it will read "Sa Bete Ai, Name Shiva yes "which means as long as it shines, especially the Sun, can be referred to as Shiva.

This understanding was developed by the Siwasidhanta sect who dominates the spiritual in Bali.

BALI TRUE BACK HISTORY

So the Sun aka Surya is seen as the main thing. not only dibali, even from the earliest times of human civilization, the solar deity has been named the supreme deity, the representative of God. the proof:

Ancient Egyptian Civilization, Aten God, or Ra God (sun god as supreme god) The Astec, Inca and Maya (south america) nations made Huitzilochti, the sun god as the highest god of the Frisian Nation (ancient finisia) worshipping the God of Wr-Alda, the sun as the highest god of the Ancient Greeks, knew the God of Apolo, the sun of the Sumerians, knew the God of Samash the Amorite / Babylonian Nation, worshiped the God of Marduk, the Sun as the highest ter god etc.

The solar god is the sun god, he is worshiped as the face of Agni in the sky (vedagveda

X. 7. 3), the eyes of Mitra and Varuṇa, as the gods of the eye or almighty, as a measure of the day (vedagveda 1. 50.7), as the creator of everything (Rgveda 1. 170.4), as a celestial planet (Rgveda X. 177. 1), as a wheel (vedagveda 1. 175.4), the destroyer of darkness, the healer of the sick and as a pandita (Purohita) for the gods (vedagveda VIII. 90.12). The word Svar (Svah) is the origin of the word Sūrya. He is also called Divakara (Atharvaveda IV. 10. 5. He is described as a reddish black man, has three eyes and four arms, two hands holding a lotus flower, and two others in an attitude of giving grace.

He sat on a lotus flower (red lotus) and from his whole body radiated light. He was worshiped every day by the clergy through the recitation of the Gā yatrī mantram. In Viṣṇu Puraṇa it is stated that he has a wife named Sangna, his brother Visvakarma, giving birth to three sons. In the Bhavisya Puraṇa, he is

BALI TRUE BACK HISTORY

called the supreme deity, while in the Brahma Puraṇa he is said to have 12 names, in accordance with the names of 12 Āditya (Dvadasaditya).

Cretan driver, Sūrya benama Aruṇa, his train was pulled with 7 horses (reminding the color of refracted light) while the goddess Candra was pulled by 12 horses (reminded 12 months a year) when viewed from the order above, it can be noted that, the solar god's gift received number position

2, so it has an important position for Balinese citizens. besides that, the stana of the solar deity is always present in every yadnya ceremony. besides that a sulinggih is also referred to as solar for his sisya. and sulinggih routinely perform sur ya-rentana worship. read: Hyang Surya Raditya Sun God So ... depending on the Stages of Life and Color of a person there is no GOD who is worshiped for life, even making ONE GOD as God.

63. Caste History in Bali

Caste History in Bali Bhagawan Dwija from Geria Tamansari Lingga, Singaraja Om Swastyastu.

Caste, in the Dictionary of American English is called: Caste is a group resulting from the division of society based on class differences of wealth, rank, rights, profession, or job. A broader description is found in Encyclopedia Americana Volume 5 page 775; the origin of the word is Portuguese "Casta" which means class, descendant race, class. The Portuguese, known as ocean explorers, were observers and discoverers of the first tier of community structure in India that were tiered and grouped; they named the order Casta.

BALI TRUE BACK HISTORY

The order then developed in Europe, especially in England, France, Russia, Spain, and Portugal. Casta socialization in Europe thrives because it is supported by a form of monarchy (k erajaan) and agrarian life. The elites at that time were the king, the prince, and the land lord; commoners mostly farm workers, for example in Russia referred to as the proletariat are the majority group who are despicable, live a difficult life, and are always victims of elite exploitation.

Over time this order changes because three main things, namely:

1. The French and Bholshevik (Russian) revolutions which abolished monarchy and the land lord
2. Industrialization which reduces the role of the agricultural sector
3. Development of Christianity which highlights the aspect of compassion among humanity

However
casta did not
disappear
altogether; it
changes its
form as a
"Class
System"



which is defined as: a differentiation among men according to such categories as wealth, position, and power. This Class System is scientifically analyzed by

BALI TRUE BACK HISTORY

various community leaders; the foremost is Karl Marx with his theory: The relations of production; this is the embryo of communist socialist understanding which wants to eliminate class differences in society, where the government controls the sources of life and seeks a fair balance of income among its people.

Circulation of the era leading to the 20th century brought classic Theory Classes as Karl Marx thought changed to a new era such as what is called as Class Mobility, namely social grouping because of professional interests. Now we are used to hearing groups: businessmen, bureaucrats, intellectuals, military, and clergy; they then bind themselves more specifically to organizations such as: IKADIN, IDI, ICMI, ICHI, MUI, PHDI, etc.

India which is mentioned in various sources as the origin of the Stelsel caste, actually has around 3000 social groups, but in general can be divided into four.

This grouping in India is not only found in Hindu communities, but also in other religious communities such as followers of Islam in groups: Sayid, Sheikh, Pathan, and Momin; Christians belong to: Chaldean Syrians, Yacobite Syrians, Latin Catholics, and Marthomite Syrians; Buddhists group in: Mahayana, Hinayana, and Theravadi.

The first term used in India is not caste but —varnas|| Sanskrit which means color (color); found in the Rig Veda about 3000 years before Christ, namely Brahman (priest), Kshatriya (warrior and government), Vaishya (merchant / businessman), and Sudra (servant). The first three groups are called wdwij|| because their birth is celebrated by a procession of purification.

In the IV Bhagavadgita the 13th sloka conversation is written:

BALI TRUE BACK HISTORY

*CHATUR VARNYAM MAYA SRISHTAM, USE KARMA VIBHAGASAH, TASYA
KARTARAM API MAM,*

VIDDHY AKARTARAM AVYAYAM

means:

Color chess is your creation, according to the division of quality and work, but know even if it was created, I do not do and change myself.

Color is a profession or field of work carried out by someone according to their talents and expertise; there is no difference in degrees between them because each one carries on karma complementary.

Mantram-mantram of Yajurveda sloka 18th, 48, among others, read:

means:

O Almighty God, be willing to give glory to Brahmins, Kshatriyas, Vaisyas and Shudras. May You bestow on us an inexhaustible brilliance.

The 30th Yajurveda Sloka reads:

*BRAHMANE BRAHMANAM, KSATRAYA, RAJANYAM, MARUDBHYO VAISYAM,
TAPASE SUDRAM*

means:

O Almighty God has created Brahmins for knowledge, Kshatriyas for protection, Vaisyas for trade, and Shudras for physical work.

BALI TRUE BACK HISTORY

The four types of professions are parts (derived) from the holy God Almighty, likened to the anatomy of the human body in the fabric of society, as Yajurveda

sloka 31, 11 states:

*BRAHMANO ASYA MUKHAM ASID, SHOULD THE KINGDOM OF THE KRTAH,
URU TADASYA YAD VAISYAH, PADBHYAM SUDRO AJAYATA*

means:

Brahmin is the mouth of God Almighty, His knightly arms,

Vaisya is his thigh,

and the Shudras of His feet.

Furthermore, prayers that contain the hope that each profession / color carry out good swadharma are found in Yajurveda sloka 33.81: PRAVAKAVARNAH SUCAYO VIPASCITAH

meaning: Brahmins should shine like fire, be wise, and learned;

Yajurveda sloka 20.25:

*YATRA BRAHMA CA KSATRAM CA, SAMYANCAU CARATAH SAHA,
TAM LOKAM PUNYAM PRAJNESAM, YATRA DEVAH SAHAGNINA*

means:

BALI TRUE BACK HISTORY

in that country its citizens should be treated as well as possible, there Brahmins and the Warriors live in harmony and educated people carry out offerings (sacrifice).

The conclusion is that Color is realistic and ideally all professionals do their best for the common interests and well-being of humanity. The color of a person is not always permanent let alone hereditary; for example a farmer (colored sudra) because his perseverance succeeded in sending his child to school later becoming a regent then his child has become the color of Ksatriya; and vice versa a descendant of Brahmins who no longer work as Wiku cannot be called the color of Brahmins.

A change in status in a person can even occur at any time according to their line of work, for example an errand boy in an Office who is also a Stakeholder in the Temple / Sanggah Pamerajan; when serving as an errand boy he is colored Sudra, but if he is on a piodalan nganteb in Pura he is colored Brahmin.

The color that is perpetuated and even passed down from generation to generation occurs in India, as an attempt by the elite to maintain the status quo, which in fact has greatly deviated from the Vedic sacred teachings.

This symptom of capturing color was seen by the Portuguese so that the term —casta|| arose as described above.

The application of the caste in India led to the compartmentalization of society so that they fought with one another. Under these conditions the spirit of nationalism faded so that India was easily divided and eventually colonized by the British.

BALI TRUE BACK HISTORY

Mahatma Gandhi's struggle to revive Indian nationalism was paid a great price in his own soul when he was shot by a caste fanaticus. Hinduism then spread to Indonesia complete with the order of the people according to their respective "colors. At first in Java the order of the community was still pure according to the Vedas, that is, the order according to the profession or "Color".

When Majapahit was about to expand the kingdom with the ideals of uniting the archipelago which is famous for the Palapa Oath of Gajahmada, Majapahit subdued the Kingdom of Bali Dwipa in the 13th century.

The "Majapahit invaders" brought along the elite who led the Samprangan kingdom. The elite are called Triwangsa, namely Brahmins, Knights, and Wesya. All original Balinese inhabitants who were colonized were classified as the Sudra Dynasty.

The political goal of Gajahmada is that Balinese natives cannot exist, so that the continuity of the Samprangan government can continue. Since that time

"Color" in Bali changed to "People" or "Caste" because the rights of nobility were passed on to future generations.

After the kingdoms in Bali collapsed, then Indonesia became a Republican state, their noble rights were automatically lost. However, the titles of his first name are still used, just to commemorate the glory of the past and perhaps for another reason, namely respecting ancestors.

BALI TRUE BACK HISTORY

Now only the community is assessing one's position. High and low social status of a person in society is determined by the role dedication to the interests of the community, not to the frill of the predicate name.

Those who are wise will always keep away from feudalism, because feudalism is fooling itself.

History of the Birth of the Caste System

The history textbook for class XB published by Viva Pakarindo, Klaten, Central Java on page 38 writes as follows:

—In India, the caste system was born and developed together with the rise of Hinduism. When Hindu religion and culture began to develop in Indonesia, the caste system did not apply absolutely as in India. Indonesian Hindu society recognizes the caste system in its religious teachings, but does not apply it in daily life and adapts the caste system to the conditions of Indonesian society.

In preparing the history book material, the author uses literary sources that are in accordance with the 2006 SP SP KT curriculum including:

Historical Insights 1 Indonesia and World Class X SMA and MA, with the author Shodiq Mustafa, Triumvirate, Solo, 2007 ... page 96 Mandiri (Sharpening Self Ability) History of SMA / MA Class X, author Leo Agung and Dwi Ari Listiyani, Issued by Erlangga, Jakarta, 2009..page 60||

Until now there are still many books that contain misleading information about Hinduism, intentional or not, the book continues to be printed repeatedly, references are also used that mislead Hinduism, so that they

BALI TRUE BACK HISTORY

support and compact each other, while official sources from Hindu writers erudite was never used as reference material.

The source of the misdirection began since the arrival of Arab and European invaders in 7th to 19th century India, maybe even earlier. The most visible and phenomenal deception since the arrival of the Portuguese in 15th century India and was legitimized by the British with its colonial laws in 1901.

If Arab invaders only physically damage Hindu symbols, Christian missionaries come to mislead Hindus. They come

with the label of the scientist, Translating the Vedic scriptures and examining Indian tribes, making theories (for example the Aryan invasion theory) and introducing the term Caste by using the theorems of the Vedic scriptures.

This paper is a counter that always insults Hinduism by Adharma people, while at the same time showing evidence of caste history attached to Hinduism and comparing it with the understanding of Color Chess. Hopefully this article can be used as reference material and enlighten writers who have good intentions, more specifically to Hindus, so that they do not get caught up in scenarios that deliberately mislead Hindus.

To those who intentionally want to mislead the understanding of Hinduism and to those who feel benefited from casteism, this paper is not intended to hurt or hurt anyone's feelings. This paper is to give

correct evidence of the history of the emergence of caste that has nothing to do with Hinduism, as a matter of giving enlightenment to truth seekers.

BALI TRUE BACK HISTORY

Caste was introduced in India since the arrival of the Portuguese and British peoples from the 7th to the 19th centuries.

Periods from the 7th to 19th Middle Eastern and European nations came to India. They came with the mission of the conquest and spread of Religion. During this period (nearly 12 centuries) India really experienced a bleak period. Noble customs and Hinduism are destroyed in various ways. The temples were destroyed, and the Hindu Library in the Taxila University (Taksasila) the oldest and largest university ever in the world was burned down.

BALI TRUE BACK HISTORY



Gold statues adorned with looted gems, many Bhramanas were killed, New books containing new religious propaganda were distributed, Vedic scriptures were manipulated and misled. some of the Vedas were seized and taken outside of India including to England.

The tragic story because this is

proof that civilized culture, with the order of law and independence, culture and peace, can instantly vanished by barbaric attacks from outside and then gave birth to pianos in that place.

Christian missionaries came to India following Portuguese and British colonialism. With the support of the colonial government, the missionaries gained access and sufficient funds to convert the Indian people. In addition to sending pure missionaries engaged in church services also sent scholars of

BALI TRUE BACK HISTORY

Pseudoilmiah, in order to facilitate the way for the spread of Christianity in India.

Among the scientific scholars sent to India are: Max Muller, William Jones, Herbeith Hope, etc. Federick Maximilian Muller, a Scholar of German descent, Member of the Oxford Christian Church in 1851, received a very high fee from the East Indian Company for every page translated into the Vedas.

Max Muller's letter dated August 25, 1856 and December 16, 1868 revealed the fact that Max Muller wanted to bring Christianity to India and get rid of Hinduism. (www.encyclopedia of authentic Hinduism).

Max Muller once wrote a letter to his wife, December 9, 1867 that was published in London and New York in 1902 as follows: "The translation of the Vedas will further tell to a large extent on India's fate towards the growth of millions of the country's souls, this is the root of their religion, and to show them what root is I feel confident, is the only way to uproot everything that has sprung up from it over the past 3000 years. (www.wikipedia.org/max muller)

The Dark Period of Hindus in India

The Indologists deceived the world's views on Hinduism. The writings of Max Muller were supported by his colleagues including William Jones and Herbeith Hope Risley. DR. William Jones, a radical political thinker, married the eldest daughter of Dr. Jonathan Shipley, Bishop Landraff and Bishop St.Asaf. Work as a

BALI TRUE BACK HISTORY

The judge in Calcutta, also concurrently the Head of The Asiatic Society of Bengal, also secretly serves as a missionary. In a large meeting on behalf of the British government, William Jones was furious at the missionaries because he was considered unable to convert Hindus into Christians

William Jones said:

"You missionaries are too stupid, however your efforts, both Protestant and Catholic zending (missionaries) will not be able to convert Hindus, because they have very strong beliefs about their sacred books.

The only one the way for Hindus to convert to Christianity is to disrupt the contents of their holy books. Position their books lower than the Gospels and raise them as high as the Gospels ". (The true history and the religion of India, in I Ketut Donder. Hindu Media 92 edition, October 2011 pages 44-45)

There are two secret plans carefully arranged by William Jones as the representative of British colonialists in Calcutta. The plans include:

1. heresy of the Vedic scriptures including Indian history,
2. apply racist theory (caste) with the intention that there will be divisions in Indian society.

Both plans are carried out simultaneously.

It was William Jones who first proposed racial division (caste) in India which involved Max Muller's Aryan invasion theory. The proposed division of castes in India was supported by Herbeith Hope Risley, a British administrator in India. (See William Jones at [www.wikipedia.org/wiki/wlliam-jones\(philologis\)\)](http://www.wikipedia.org/wiki/wlliam-jones(philologis))).

BALI TRUE BACK HISTORY

In 1901 Herbeith Hope Risley the British administrator in India endorsed the racist theory (caste) of Max Muller and William Jones into the Colonial Laws that were enacted throughout the Indian subcontinent.

Thomas Trautman called Risley's publications entitled Study of Ethnology in India (1891) the racial theory of Indian civilization. Trautman assumed

H.H. Risley and Max Muller as caste-ism architects in India. (Www
.wikipedia.org/ herbeit hope risley)

The results of the efforts and strategies of Christian missionaries under the guise of Indologist Scientists have had a negative impact on Hinduism throughout the world until now. From publication Indologian writings appear the term caste which has always been associated with Hinduism.

With the support of colonial rulers and colonial puppet native rulers, the concept of caste attached to Hinduism was forcibly applied to the Indian people with rules according to colonial tastes. Indian people are divided into various castes by using the Vedic propositions translated by Max Muller et al.

Max Muller's books have been used so well by reference materials by scientific pseudo writers, especially school books, because they carry a mission of apostasy. Previously the rigid concept of caste was not found in Indian society, both the Mahabarata era and the era thereafter.

Some historical evidence that rigid caste did not exist in Indian Hindu society from the Mahabarata Age (3500 BC) to the Gupta Dynasty to the 6th century AD.

BALI TRUE BACK HISTORY

1. Raja Sentanu marries Sety Awati, daughter of a fisherman.
2. Bambang Ekalaya, ordinary people become his knights.
3. Radeya, the coachman of the train becomes the Duke (ksatrya).
4. Krishna, black skin color, cowherd child (Kresna also called Govinda / Gopala = cowherd child), can become King (kesatrya).
5. Narada muni a child domestic servant (Babu) can become a Brahmin.
6. Maharsi Viyasa (in Java called Bagawan Abiyoso), black, wide nose, thick lips, bulging eyes, his mother a boatman / fisherman. It was considered "Nabi" by Hindus, because it was he who codified the Vedas. Maharsi Viyasa is also called Krisna Dwipayana, because black, not Ras Aryan, can be a Brahmin.
7. Kavash Ailush was born from ordinary people, could become Brahmins. Kavish Ailush was instrumental in writing the Dreda Vedic mantras for the Rig Veda mandala 10.
8. Putra Jabala's (Satyakama) born to an unknown father, can become a Brahmin (Rsi) because he is diligent in learning the Vedic mantras.
9. Matangga from the lower classes, can become Rsi (Brahmana) because of its quality.
10. Maharsi Walmiki, writer of epic Ramayana. Before becoming a Maharsi (Brahmin), he was a thief and robber. His father was named Sumali, an ordinary citizen, not Ksatrya or Brahmin. Walmiki her birth name is Ratnakara. After robbed Narada Muni, there was a conversation between Walmiki and

BALI TRUE BACK HISTORY

Narada, Walmiki finally regained consciousness, and began to study Religion and eventually became Maharsi.

11. Thiruvalluar, son of a Tailor / weaver, thanks to his tenacity, learning can become Bharmana. Thiruvalluar author of the book Thirukural in South India.

12. Dewi Subhadra (in Java called Roro Ireng because he is black), Obviously not Arya's race because he is black, married to Arjuna who is pale / white.

13. Prahlada the son of a Giant Hiranya Kasipu can become a Brahmin. Is the caste of a trainman boy?

is the cowherd caste? What is the fisherman's son?

what is the weaver's thread?

what is the child Babu (housemaid)? what is caste Bromocorah?

What is Krishna's skin color, what is Dewi Subhadra's skin color and Maharsi Viyasa —nabi|| Hindus?

They are dark, not white, like the translation of Color Chess with Skin Color Race by Max Muller. People with black / dark skin can become Brahmins or Knights. Max Muller translates the same Color Chess as four skin colors: White is directed to the Aryan Race for the Brahmin caste, Red Skin is also for the Aryan Race for the Ksatria caste, Green / Blue skin for the Wesya caste and Black skin is addressed to the Dravidian Race for the Sudra caste. Max Muller cs. has ignored the role of Maharsi Wiyasa, Sri Kresna, Dewi Subhadra who is black.

BALI TRUE BACK HISTORY

Maharesi Wiyasa and Sri Kresna were role models for Hindus, they were black. These facts undermine the racial / caste theory developed by Max Muller, William Jones, Herbeith Hope Risley et al. Linking castes to Hinduism is a deliberate misdirection by Max Muller et al. A bag of British colonialist orders.

In Indonesia, a rigid caste was not found until the end of the late 14th century Majapahit Hindu kingdom. Caste only existed in Indonesia after the Hindu Majapahit era collapsed.

Caste historical evidence did not exist in Indonesia during the Hindu kingdom including as follows:

1. Ken Arok, a thief (Bromocorah) in the forests of East Java, from a family that is neither a knight nor a brahmana. and finally realized and learned from Mpu Purwanatha (Ken Dedes's father) in Tumapel, could become the King (ksatrya) in Singosari.
2. Damar Wulan, a horse pengangon (grass sickiter), could become the King (Ksatrya) in Majapahit and change his name to Brawijaya.
3. Kebo Iwa, a land digger and artisan to make wells in Bali, thanks to his might, could become a Patih (Ksatrya) in Bali during the Raja Ratna Bumi Banten.
4. Airlangga, a Raja in Kahuripan East Java, after retiring, chose to become
5. Brahmin with the title of Rsi Jata yu.
6. Mpu Sendok, a Brahmin, his children become Ksatrya in Medang Kemulan.

BALI TRUE BACK HISTORY

7. Mahapatih Gajah Mada, Prime Minister of Majapahit, born from an unknown family (obviously not from Ksatria or Brahmana descendants), became Indonesia's foremost Ksatria throughout Indonesian history.

8. Ketut Kresna Kepakisan, the son of a Brahmin from East Java, became the Duke (Ksatria) at Samprangan Bali with the title Sri Kresna Kepakisan.

9. Patih Ulung, who took down residents of Pasgel Gelgel and Pasek Bendesa in Bali. The son of Mpu Dwijaksara (Brahmin) could become a Patih (Ksatria) during the transition in Bali after Raja Ratna Bumi Banten was defeated by Majapahit

Mpu Dwijaksara (Brahmana), the father of Patih Ulung, could become Ksatria, that is to become the King of Bali, before Kresna Kepakisan was appointed in a positive manner. Is the caste a Robber / Bromocorah?

Is Caste a Horse?

Ken Arok, Gajah Mada and Damar Wulan clearly did not come from the Brahmin caste, not Ksatria, nor Wesya. But it can become Ksatria thanks to the learning process and the skills it has. Not because of heredity

In Indonesia Casteism began to spread after the collapse of the Hindu kingdom of Majapahit in 1478 AD, it was almost close to the fall of the Goa-Indian kingdom by the Portuguese in 1511, and the Era of the spread of Christian concepts (Christianization) throughout the world marked by Colonialism and slavery.

BALI TRUE BACK HISTORY



Caste began to exist in Indonesia after Runtuhnya Majapahit At the end of the Majapahit period especially early in the 15th century, casteism began to spread. Many Ksatria, intellectuals and Hindu Brahmins began to be influenced by Christian missionary propaganda and other Adharma.

They forget their self-sufficiency as Ksatria and Brahmin, tempted by the Treasure of Power and Women. The elderly king of Majapahit Brawijaya V was tempted by a woman from the Guardians. Women whose origins are unclear always persuade Brawijaya V

to leave the Hindu religion of the ancestral religion of Majapahit and follow the religion of his wife.

BALI TRUE BACK HISTORY

The Brahmins and intellectuals were led astray by new ideas from Europe and Arabia, they adopted the concepts of caste and slavery without being critically assessed.

Worse yet, the Brahmins gathered more around the palace, in order to legitimize the king's policy. Finally, the people left behind in the field of religious tattwa, so easily converted and become a foreign colony. Majapahit collapsed in 1478, and the central government was continued by Demak Bintoro.

During the reign of Demak and Islamic Mataram, caste flourished more in Java. Degree of religious figures in Java / Indonesia such as; KH, Habib, Abu, Sheikh etc. And Javanese nobility increasingly diverse, such as: R. RA. GPA. GPAA. KRT. GKR, GPH. GB, GPB etc.

The Javanese were divided into Kiyai, Habib, Saudagar, Priyayi and Wong Cilik groups. Previously the title of Nobility in Java / Indonesia was simply called Raden, while the king was called Sri, such as Raden Wijaya, Sri Wijaya, Sri Dharmawangsa and religious leaders were called Empu, such as Empu Spoon, Empu Sedah, Empu Berah etc.

The destruction of Majapahit in 1478, was not a lesson for Hindus in Bali. A refugee from Majapahit was appointed Bagawanta k erajaan in Gelgel. He is Danghyang Nirarta.

In 1489, eleven years after the Majapahit Kingdom collapsed, Daghyang Nirarta came to Bali with teachings that had been influenced by the global political map at that time (the 15th century global political map), namely the concept of castes and slavery.

BALI TRUE BACK HISTORY

Nirarta also forbade his children from worshiping statues. In Lombok Nirarta teaches wetu telu Islam, his teachings can be seen in the distress of wetu telu Islam, he was given the title of Hajj Duta semeru, it is said whether or not he had actually made the pilgrimage to Mecca. There is a similarity between Nirarta and Siti Jenar Jenar's ability to be able to turn worms into humans.

According to the Chronicle of Brahmins, when Nirarta arrived in Bali, Nirarta recited a mantra, heard by a necklace worm, the necklace worm later became a Man named Nyi Berit, who later became one of his wives and had children to this day. And claimed "Brahmin caste."

Because of his power Nirarta was appointed Bagawanta kingdom in Gelgel. At that time the ruler of Gelgel was Dalem Waturenggong (1460-1550). At the suggestion of Danghyang Nirarta, the employee of the Gelgel Kingdom, the Balinese were restructured into various castes.

Since then, caste emerged, which was attached to Hinduism in Bali. The Brahmin caste consists of children and descendants of Danghyang Nirarta, including their descendants

originated from Ibu incarnated worm necklace (Nyi Berit), Ksatria caste was taken from the descendants of the kingdom of Gelgel as well as Wesya and sudra which consisted of residents of Bali Age. Awig-Awig was authorized by the palace Waturenggong.

After these castes were ratified, slavery was applied. The Balinese kings with the support of the group who claimed "Brahmana" made awig-awig to legalize slavery. Punish Hindu Balinese (awig-awig does not apply to people other than Hindus) who violate awig-awig as slaves that may be sold by the King.

BALI TRUE BACK HISTORY

The Kings of Bali obtained the Treasure by exporting the slaves to the Company in Batavia. The Caste and Slavery System clearly adopted the gospel concepts of the Slavery System which was made an export commodity by the Kings of Bali, contributing nearly 60% of slaves to the VOC in Batavia.

Hindu slaves from Bali were sold to Batavia, the West Indies, South Africa, and also the u-islands in the Pacific Ocean and Indian Ocean.

As an example:

the Sudira clan in Depok called ||Belanda Depok adalah, is a person who came from Gianyar and has no identity whatsoever to Hinduan or Bali remaining, only if we ask them they claim his grandfather came from Gianyar-Bali, Likewise Untung Surapati, slave belian came from Bali thanks to his persistent struggle and his intelligence could become Tumenggung in Pasuruan-East Java but the identity to Hinduan was not left at all.

Where did the "Brahmanas" (Pedande) and the Kings of Bali get their knowledge about slavery?

where are the real Brahmins (Hindus) Hindus?

or what are the Brahmins and Kings of Bali doing?

What was the contribution of the "Brahmanas" and the Balinese kings at the time to Hinduism? Why were the greedy Durjana able to dominate Hindus in Bali at that time? Really extraordinary heresy.

Because the "Brahmanas" are tempted by personal prestige and wealth. Scholars and Kings are not smart at observing the global political map. The

BALI TRUE BACK HISTORY

kings tempted by Power, Women and Treasure, not caring about the teachings of the Vedic scriptures and their People.

Before the arrival of Danghyang Nirarta, there were no castes or slaves from Bali. There is no such thing as AA. IB. IC ID, IGN IGst, and I Wayan who claimed Brahmins, Ksatria, and Sudra. The dignity of the Balinese is determined by their behavior.

The color is determined by the work. Even Kresna Kepakistan Raja I Gelgel was previously named Ketut Kresna Kepakistan, because it was the 4th child of Danghyang Kepakistan, a Brahmin from East Java.

Kresna Kepakistan is not named Ida Bagus Kresna Kepakistan, even though he is a Brahmin's son, and uses the name Anak Agung or I Dewa Kresna Kepakistan, even though he is a Dalem in Samprangan-Klungkung, his name is enough to be Sri Kresna Kepakistan.

Similarly, the kings of Bali and Java before such as; Sri Ugrasena, Sri Kesari Warmadewa, Sri Udayana, Sri Wijaya, Sri Dharmawangsa etc., simply use the title Sri, while warlords of royal officials prefer to use animal names, such as; Kebo Iwo, Kebo Parud, Gadjah Mada, Gadjah Maruga etc. as a sign that Hinduism and Balinese / Javanese customs at that time were very egalitarian.

These are signs of the destruction of Hinduism in Indonesia.

One of Sri Kresna Kepakistan's children, namely Dalem Taruk, his children named I Gede Pulasari, I Gede Bandem, I Gede Balangan, etc.

It is the 3rd generation of the Kepakistan Dynasty, not using the titles formed by Danghyang Nirarta and Dalem Watuarenggong. Yr. 1882, Dutch colonialists

BALI TRUE BACK HISTORY

establish Raad Van Kerta, the Balinese traditional court, on ethical political grounds.

Judges at Raad Van Kerta were filled by Pedandes (not Sri Empu, Bujangga Wisnawa or Rsi), although not infrequently they did not understand legal issues, and did not understand religious legal texts such as: Religion, religious beliefs, religious purwa and religious leaders. written in ancient Javanese.

The Dutch assisted the Raad Van Kerta judges by translating the texts into Malay and Balinese to be used as legal references by Raad Van Kerta members.

The translation of texts from ancient Javanese into Malay and Balinese is adapted to the tastes and interests of colonialism and missionaryism. This is congruent with the efforts of Max Muller and his friends in translating the Vedas that were misled to apply to the Hindu community in India.

Geoffrey Robinson commented on this as the most astonishing engineering of Balinese tradition by the Dutch Colonial (Geoffrey Robinson; Dark Side of the Island of the Gods, 2005 p. 51).

The Book of Religion, adigama, religious prototype and religious pillar, when applied by Hindu Kings in Java, never applied castes, because there is not a single word in the Hindu Law book or the Weda book that contains the word caste.

Caste is unknown and is a foreign word for Hindus, let alone make the patients as slaves.

Caste and slave are mere colonialist tricks, as a reflection of the tradition of the Bible and the Arabic tradition. In 1910, the Dutch colonialists followed in

BALI TRUE BACK HISTORY



the footsteps of their European counterparts in India, the British colonialists, supporting the establishment of the concept of caste as the principle foundation of Balinese society.

Thus the Dutch colonialists legalized and upheld the caste hierarchy and a set of rules concerning inter-caste relations and caste privileges, which had never before existed in practice.

In the words of V.E. Korn, Dutchman, Balinese expert and Badung contrarian 1925:

"Not only the quarterly was given a place that is too important, but also the caste system is protected through a series of articles that go far beyond the kings and the text of the past law."

In short, what is interpreted as the Dutch effort to engage in Bali's "tradition" as an ethical politics, is actually the creation of a new hierarchical order

certainly, where the power of the higher caste groups was greater than before, and moreover was authorized by the legal, ideological and collective

BALI TRUE BACK HISTORY

structure of the colonial state. (Geoffrey Robinson, Dark Side of the Island of the Gods, 2005 page 51)

Hindus have been led astray by pseudo scientific scholars and missionaries, also by Hindus themselves who are tainted by missionary thinking and are not staunch in defending the Dharma. Caste in Bali during the colonial period

The apostasy even to the level of apostasy, opposes the command of the Yayur Vedic scriptures:

"Yathemam vacam kalyanim avadani janebhyah, Brahma rajanyabhyam sudraya caryaya ca svaya caranaya ca"

this proclamation of the holy word should be sent to all mankind, both to the Brahmins, the kings and to the merchant, peasant and fishermen community and the workers, even to my people and strangers.

Only those who call themselves "Brahmana" caste are allowed to study religion. Religion is monopolized by one group, while the people are not allowed to study Hinduism, if studying Hinduism can later be Buduh (Crazy), he said.

Even Gotama Receipt (from where did you get the receipt?) Ordered to cast the mouths of people outside the Brahmin Caste, if they dared to read the Vedas. "Aje Were" and "anak mule keto" are a phrase that is always heard when there are children / Hindus asking about Hinduism. "Nawegang antuk linggih", is also an expression that is always heard precedes conversations with new people.

BALI TRUE BACK HISTORY

This is the apostasy and apostasy that is becoming. This deception was supported by the Dutch colonialist government and Christian missionaries who were sent to overrule the Balinese people.

The Colonialist Government strengthened the concept of caste in the practice of colonial government. In the minutes of the administrative conference September 15-17 1910, collectie Korn

no. 166; The Dutch colonial government supported the caste concept, as the principle foundation of Balinese society.

In its application, the Dutch colonialist government expanded its castes by appointing pro-colonial civil service officials and giving them the title of nobility from generation to generation.

V.E. Korn states that:

prior to the enactment of the Dutch colonialist government in Bali, many non-castes occupied positions in political authority such as courtiers, sedahan, bebekel and so on compared to afterwards.

The European (Dutch) government was so convinced of the idea that the three highest castes constituted the most important foundations of Balinese society, so that almost all the castes were appointed to hold high positions. By citing several examples, Korn said that in Buleleng (North Bali) before the casteism rule was applied, 16 of the 26 employees were not of the three high castes.

In fact, many groups outside the three castes held high positions, for example as tax officials and judges in the pre-colonial period. (V.E. Korn: Het Adatrecht

BALI TRUE BACK HISTORY

van Bali, 1932 in the Dark Side of the Island of the Gods by Geoffrey Robinson, 2005)

The rejection of the caste system that was associated with Hinduism was not non-existent at the time, even when the idea of adopting the Chess Color into four castes was raised, Hindu scholars and those concerned with development

Hinduism has reacted to protest, for example with the publication of Surya Kanta, a Malay-language newspaper in Bali in the 1920s. But the onslaught of Indologists supporting casteism plus the support of colonialist and native puppet rulers

"Brahmana fake", more powerful than those who oppose casteism.

Moreover, the condition of the Hindus at that time was helpless by colonialism, so that the Balinese people who were not 'Brahman caste' - were forbidden from studying the Weda. the rigid concept of caste and its rules are still implemented, despite continued opposition.

On June 20, 1916 residents of Lodjeh Village, Karangasem, protested the decision of Raad Van Kerta, followed in May 1917, residents of Sukawati Gianyar Village. With the Dutch colonialist gunpoint, these protests can be extinguished by the lives of helpless Hindus.

In the Sukawati case as many as 5 Hindus were killed, 11 were injured and 26 were arrested and sold as slaves. There is not a single word in the Vedas nor the Hindu Law which contains the word caste

Ir. Sukarno who was born from the womb of Ni Nyoman Rai Sarimben, a resident of Pasek Bale Agung Buleleng (ancestor of one father and one mother

BALI TRUE BACK HISTORY

with Ken Dedes = Empress Ken Arok, one of the Ancestors of the Kings in Java), changed the name of his mother to Ida Ayu Nyoman Rai, in order perpetuating a caste of ignorance, created by the powerful "Brahmin" who married JELMAAN Worms KALUNG

In the 1980s, a new awareness grew among the Hindus, with great respect, thanks to Jero Mangku Ketut Subandi, a traditional leader and Balinese chronicle expert, opening the chains of the tyranny of casteism in Bali. He strongly advised the Hindus to read the Vedas and bade some people to become Sulinggih (Sri Mpu).

Jero Ketut Subandi also showed evidence of the history of Balinese ancestors, through the chronicles, which had been manipulated and boxed in various castes. Now the technological age, Caste has begun to fade both in India and in Bali. Historical evidence has been shown. The propositions of racism / casteism attached to Hindus have been rejected and displayed the original Concept of Color Chess, as written in the Vedas (not Max Muller et al's translation).

But the Adharma never lost the energy to continue pumping the spirit of Casteism, which was attached to Hinduism. Evidently the Veneration of the Vedas by the Adharma also was never loose. Like a Bad Mirror on the Side; The concept of slavery was applied to Hindu communities in India and Bali which were colonized.

The people of India and Bali at that time were helpless because they were under colonial pressure so it was as if per slavery / casteism originated from the Weda. The Pedande

BALI TRUE BACK HISTORY

whose ancestors married incarnations of worm necklaces, (sorry, quoting from the Chronicle of the Brahmins), regard their offspring as brahmin caste, something that clearly insults the Vedic scriptures.

That the castes in Bali were made because of the stupidity of the Hindu leaders at that time, and were used by colonialism, Now the Hindus are smart. Caste and slavery are not in accordance with the teachings of the Vedas.

Bisama Hindu Hindu.

Number: 03 / Bhisama / Sabha P andita Parisada Pusat / X / 2002 dated 29 October 2002

regarding the Practice of the Chess of Varna, has been issued, but if it is just bhisama, there is still a lot of defiance, there must be positive legal sanctions through local regulations or new Pekraman Village laws, to eliminate discrimination and casteism.

Awig-awig made by humans, can be renewed with awig-awig in accordance with the demands of the times for the benefit of Humans. Awig-awig, which have been proven to be heretical because they refer to the English Vedas as well as Christian missionary translations, must be destroyed and replaced with new, more human and religious awig-awig in accordance with the original Vedas of Sanskrit.

Caste is a very rigid social statification based on heredity, while Color Chess is based on the dynamic interactions of karmic triguna. As mentioned in Bhagawad Gita IV.13: Chatur Varnyam maya srishtam for karma vibhagasah, that is, color chess is my creation based on the karma attached to it.

BALI TRUE BACK HISTORY

Triguna as the basis for the formation of Color Chess consists of Satwam, Rajas, Tamas.

BG XIV.5, mentions: Sattwam Rajas Tamas iti For Prakritisamdhawah

Meaning: Satwan Rajas Tamas was born from prakirti. BG.XIV.6-8 mentions the characteristics of Satwam: nirmalawat = impeccable nature.

prakasakam = glowing,

anamayam = do not know sad / suffering. Sukhasangena = giving pleasure.

Jnanasangena = giving knowledge.

Anagha = not blameworthy. Characteristics of Rajah:

Body = lust, atmakam = alone, trsna = lust, sooo = bound,

karmasangena = bound by karma. dahinam = Spiritual Body.

Four castes are not the same as Chess W arna.

Color Chess is the Four Types of Human Personality. The characteristics of Tamas:

Ajnanam = not knowledgeable, Mohanam = confusion, pramada = don't care / worry / don't care. Lasya = lazy,

Nibrabhis = falling asleep / lazy, Nidra = sleeping, Satwam connects a person into happiness, Rajas connects people in actions / karma, while Tamas closes knowledge so that it becomes less alert (BG.XIV.9).

BALI TRUE BACK HISTORY

Furthermore BG.XIV.11-13; mention Satwam: his knowledge penetrates inside the body through all the doors; Rajas: Lobham-Loba, active in business, prawrttir- Worldly work activities. Arambah-enterprising trying. Sprha-strong will; Tamas: Aprakaso-lacking bright / non-shining, Aprawrtti-lazy.

Pramada-do not care / careless. Moha-confused, nidralasya-likes to sleep, mohanam atmanam-astray of the soul

Color Chess in Hinduism is very open. BG.XVIII.41. mention: Brahmin kratrya wisam sudranam ca parantapa, karmani prawibhaktani swabhwaprabhawir gunah.

That is;

Brahmin Ksatrya Wesya and Sudra behavior is formed by the nature of innate use (triguna).

Color differences in a person occur because of dynamic interactions between triguna and karma.

Triguna consists of:

1. Satwam which is a repository of moral values, is a censor for individuals in determining wrong or right, good or evil, The nature of a satwam pays attention to moral principles, is a representation of general norms and decency.

2. Rajas, representing one's physical and social reality. serves as a counterweight between Tamas and Satwam.

BALI TRUE BACK HISTORY

3. Tamas; it can be called a part of the structure of primitive personality, unconscious, irrational and intensive work, which is a desire of instinct.

The pattern of behavior that is shown continuously by each individual according to Prof. DR. Kusumanto Setyonegoro is called Personality. Meanwhile, according to Salvador R Maddi, Personality is a set of relatively steady characteristics, tendencies and

temperament which is largely formed by heredity and social, cultural and environmental factors. This set of variables determines the similarities and differences in individual behavior.

So Color Chess can also be called the Four Typologies of personality according to Hindu Psychology. It is very possible that Sigmud Feud built his Psychodynamic Personality theory after reading these Gita shlokas. Sigmund Freud: explains the differences in individual personalities because each person experiences different principal stimuli, which are caused by the constant conflict between the two parts of his personality structure which, according to Feud's term, are called; Id, ego and super ego.

Personality (English Personality), not the same as the nature / character (in English char acter). Personality / personality is permanent, consistent all the time and in various situations. while the character / character is subject to change at any time, for example stubborn or tempered, etc.

A person can only be called a Brahmin if he shows the characteristics of kebhamaannya as mentioned in Bagawad Gita XVIII.42 namely:

Samo = solemn / calm,

BALI TRUE BACK HISTORY

Damas = mastering the five senses / being able to control oneself.

Tapah = able to control the nafs u, Saucam = holy.

Arjawa = noble budinya. Ksanti = peace / calm, Jnanam = knowledgeable.

Wijnanam = wise / experienced. Astikyam = religious.

A person is called Ksatrya if he shows the characteristics as mentioned in BG.XVIII.43, namely:

Sauryam = heroism / brave. Tejo = agile.

Dhritir = firm.

Daksyam = clever at completing tasks, Yuddhe = ready to fight.

Apalayamam = no coward.

These Triguna and Karma interactions form Brahmin, Ksatrya, Wesya and Sudra behavioral patterns.

Characteristics of Brahmana Characteristics of Ksatrya Dana = generous.

Iswarabhawa = leading / empowering.

Someone is called Wesya if he has the characteristics as mentioned in BG.XVIII.44:

Krsi = agriculture.

BALI TRUE BACK HISTORY

Gauraxya = raising cattle / raising animals. Waniyyam = trading / doing business.

Whereas someone is called Sudra if he has the characteristics as stated in the BG. XVIII.44:

Paricaryatmakam = likes to serve

A Brahmin may be born from the color of a Sudra / servant, such as Narada Muni and Walmiki. Likewise Ksatrya can grow among Sudra for example Bambang Ekalaya, Radeya, and Ken Arok, as well as Damar Wulan. A Ksatrya can also be large among cattle ranchers (Wesya), for example Sri Krishna.

Ksatrya can also be born from groups whose identities / origins are unknown, for example Mahapatih Gadjah Mada. A Kstrya can also come from Brahmins such as Kresna Kepakisan, Darmawangsa Teguh.

BALI TRUE BACK HISTORY

Likewise, a Brahmin or Ksatriya can also have children as Sudra or Wesya, depending on how parents educate them and the environment that influences them. Brahmane Brahmanam, Ksatriya Rajanam, Marudbhyo Vaisyam, Tapram Sudram

(Yayur Veda XXX.5)
means:

Brahmin for knowledge, Ksatriya for protection, Vaishya for trade, and Shudras for physical work. The purpose of the mantra is that a person who has a Brahmin personality



type is perfect for doing work related to science such as teacher / teacher, minister or priest. Ksatriya personality type, more suitable to work as protectors such as; Soldiers / soldiers, Kings, regents, governors. Wesya's personality type is more suitable if the worker is a trader / businessman / entrepreneur, breeder or farmer. Sudra's personality type is more suitable to work as a payroll employee such as a civil servant / private employee, or as a day laborer or ongan drill worker.

Characteristics of Wesya Characteristics of Shudras

BALI TRUE BACK HISTORY

Knowing one's personality type is very helpful for advancement in choosing a profession. Thus Hinduism has been very advanced in the field of Psychology. Of course this profession is not permanent, depending on the learning process and the environment, a permanent personality type gives direction to us to realize the potential and ability of each of us, so that will lead us to success.

A talented person as a businessman will be more successful if he becomes an entrepreneur than a soldier. Or a talented person who becomes a teacher will be more successful if he becomes a teacher, compared to if he becomes a lawyer.

Then how do you determine someone's personality type?

According to R.B.Cattell; there are 16 basic characteristics that underlie differences in individual behavior. In the research that resulted from the development of the 16 PF Cattell (sixteen Personalities Factor) questionnaire was used to measure the extent to which people possessed these characteristics.

Among the characteristics identified by Cattell are: quiet-friendly, practical-imaginative. relax-tense, humble-assertive. The 16 characteristics of the Cattell are 2 poles, each of which has 2 extremes (relaxed-tension examples).

The Book of Bagawad Gita can be used as a reference for modern psychology to determine one's personality types. Personality can be known by using personality traits (Tait of personality) referring to BG XIV.6- 8 and BG XIV sloka. 11-13 and BG. XVIII.42-44 above.

BALI TRUE BACK HISTORY

By referring to these slokas and observing the patterns of behavior that are shown continuously by someone we can conclude that someone has a Brahmin personality type, or Ksatria Personality type, Wesya Personality type or Sudra Personality type.

By using this Psychology, we can also assess: whether an Army Officer deserves to be called a Knight or not? Is a priest worthy of being called a Brahmin or not?

What about officers who run away from the battlefield / desertion? A priest who (sorry) runs the priesthood?

Big businessman (Wesya) who gets wealth by selling products that are prohibited by religion or law?

Or a farm laborer who behaves politely, always makes others happy, knowledgeable religion, who looks attractive ?.

Thus Color Chess is incorrect if translated as Four groups

society based on the type of work. Because one's work is not necessarily appropriate

with their behavior patterns. Color Chess is better suited than four personality typologies.

To find out one's personality type, you can use a series of tests by referring to Bagawad gita verses XIV.11-13 and BG. XVIII.42-44. By knowing his personality type, it is expected that someone chooses his profession in accordance with his personality type.

Conclusion

1. Caste is not known in the Vedic scriptures
2. Caste associated with the Vedas thanks to the efforts of Max Muller, William Jones, Herbeith Hope Risley for the interests of subverting religion and colonialism
3. British colonialists strengthen Casteism in India
4. Caste began to spread in Indonesia since the collapse of the Hindu kingdom of Majapahit
5. Caste in Bali was made by Danghyang Nirarta around the 15th century because it was influenced by racist and slavery thoughts of Arabs and Europeans
6. Dutch colonialists strengthen casteism in Bali
7. Hindus have rejected the caste concept since caste is associated with Color Chess, even to the point of sacrificing lives and being exiled as a slave.
8. Chess Color is not the same as Emp at Caste
9. Color Chess is the Four Typologies of Human Personality based on triguna dynamic interactions (satwam, rajas, tamas) and Karma
10. Caste is a rigid social stratification, a mirror of racism

7. History of Sects in Bali

The source of the teachings of Hinduism is the holy book of Vedic chess. Verses of the sacred Vedic scripture called Mantra. Whereas the verses of the Book of Vedas are called Sloka. The Vedic Chess Scripture consists of 20,389 Mantras. The four Vedic scriptures were studied by 1180 Sakha or spiritual groups.

The Reda Veda with the number of Mantra of 10,552 was studied by 21 Sakha.

Yajur Weda with the number of Mantra 1975 Mantra was studied by 109 Sakha, and Atharwa Weda with the number of Mantra 5,967 was studied by 50 Sakha.

Each Sakha is discussed with the guidance of the Receipt who truly lives the Vedas in both theory and practice. The receipt was called Sadaka because it was able to do Sadana or realize the Vedic teachings in his daily life. The person who is able to do Sadana is called Sadaka. Sakha is like school.

Whereas the Vedic holy book is like a "curriculum" that must be applied by the school. Although the curriculum adopted by each school is the same, surely each school has its own characteristics that distinguish one school from another school. This is also the case with the process of studying the Vedic scriptures, the source of Hindu teachings. Besides that, the Vedas are holy books that give freedom to everyone who believes in absorbing the teachings of the Vedas in accordance with the needs and abilities of each people.

From the Sakha system that gave birth to the Upanisad books.

BALI TRUE BACK HISTORY

SAMPRADAYA (sekta) was born from Upanisad The views of each Upanisad certainly have different emphases. That difference is the difference in aspects that are emphasized. This difference is not a contradiction in Hinduism.

These differences all refer to the limits given by the Vedas. Therefore Upanisad is the saris from the Vedic scriptures. It was from Sakha that Sampradaya or the line of education developed. Each school line certainly maintained their distinctive features or achieved what was called Parampara.

Parampara means continuous or unbroken. Each Sampradaya certainly competes in a healthy way to implement the teachings of the Vedas in improving the quality of life.



This distinctive characteristic is often called SEKTA (sect) by social scientists. In Vedic language, the sect is called PAKSA which means part. These sects have existed since the time of the Reg Veda. The emergence of these sects was due to the prominence of worshiping certain Deities. The famous gods in the Vedic Regs are: agni, Indra, Marutha, Rudra and others.

BALI TRUE BACK HISTORY

Later development, especially during the Upanisad era, the sects grew, even many sub-sects appeared, among others: Saiwa, Vaishnava, Brahma, Saurapatha, Indra, Wayu, Kala, Tantrayana and so on. The Saiwa Sect is divided into 4 streams: Ganapatha, Linggayat, Pasupatha and Shiva Sidhanta. Likewise the other sects are also divided into streams.

These sects entered Indonesia and Bali in the early stages of the arrival of Hindu influences in Indonesia and Bali. According to Dr. Goris, sects that have existed in Bali after the IX century include: Shiva Sidhanta, Brahmin, Receipt, Sora, Pasupata, Ganapatya, Bhairawa, Vaishnava, and Sogatha (Goris, 1974: 10-12).

Among these sects, the most influential in Bali is the Shiva Sidhanta sect. Shiva Sidhanta's teachings are contained in the Bhuanakosa ejection. The Shiva sect has many branches. Among others Pasupata, Kalamukha, Bhairawa, Linggayat, and Shiva Sidhanta who are the most followers.

The word Sidhanta is an accreditation of the word Sikara which means Rudra, Dhakara which means Iswara and Anta which means Shiva. So, Shiva Sidhanta is a singular of the essence of Rudra, Iswara and Shiva. Besides that, Sikara means Prthivi (earth), Dhakara which means sky and Anta which means heaven. So, Shiva Sidhanta means the essence of Shiva who rules all three worlds. (Nurkancana, 1997: 134).

The word Sidhanta means the essence or conclusion. So Shiva Sidhanta means the conclusion or essence of the teachings of Shivaism. Shiva Sidhanta prioritizes worship before the Tri Purusha, namely Parama Shiva, Sada Shiva and Shiva.

BALI TRUE BACK HISTORY

Brahma, Vishnu and other gods are still worshiped according to their place and function, because all the gods are none other than Shiva's manifestations according to their different functions. Shiva Sidhanta first developed in Central India (Madyapradesh), which was later spread to South India led by Maharesi Agastya.

The Pasupata sect is also a Shiva cult. The difference with Shiva Sidhanta is evident in the way he is worshiped. The way of worshiping the Pasupata sect uses LINGGA-YONI as a symbol of the departure / absence of Lord Shiva.

So worship of the Lingga as a symbol of Shiva is a characteristic of the Pasupata sect.

SEKTE SIWA SIDHANTA, SEKTE PASUPATA

The development of the Pasupata sect in Bali was with the worship of the Lingga. In some places, especially in ancient temples, there is a large amount of phallus. Some are made based on a perfect conception and some are made so simple that it is a false phallus.

The existence of the Vaishnava sect in Bali was clearly given a clue in the conception of Hinduism in Bali about the worship of the Goddess Sri Sakti Wisnu. Dewi Sri is seen as a giver of fortune, a giver of happiness and prosperity. Among farmers in Bali, Dewi Sri is seen as the god of rice which is the main necessity of life.

Evidence of the development of the Vaishnava sect in Bali is with the development of the Rsi Bujangga residents. The Vaishnava fusion with Shiva

BALI TRUE BACK HISTORY

Sidhanta can be seen from the Ardhanareswara statue in the form of half women and half men called Hari Hara. Hari which means Vishnu who has a woman and Hara (Shiva) who has a man.

Besides that, there is also the Sengguhu figure who is a group of priests from the Vaishnava group and has a role in the ritual before Nyepi. (Suhardana, 2008: 113).

In the ceremony, it can be seen that the elements of Vaishnava are in the form of the ceremony as below:

1. Mapag Yeh Ceremony, performed by subak yeh manners addressed to Lord Vishnu.
2. Mabyukukung, this ceremony uses upakara in the form of banten dapetan, peneneng, jerimpen, pangambyan, sodan, canang, yellow white raka, new toya / clean water in a busy container containing dapdap leaves. What was worshiped was Hyang Sri Laksmi who was the witness of Lord Vishnu.
3. The ceremony, which is carried out when planting rice, is carried out on sasih kaulu, kesanga and kedasa. By using black rice ball (rice ball) black, black fish, black fruit, masawen (sawen = marker) with black wood, which is worshiped or worshiped is Hyang Guru Wisnu.

The existence of the Bodha and Sogatha sects in Bali is evidenced by the discovery of the Bhuda tipeyete mentra mantra in the clay seal zeal stored in stupika. Stupika like that is widely known in Pejeng, Gianyar. Based on the research results Dr. W.F. Stutterheim the Mahayana Buddhist mentra is estimated to have existed in Bali since the 8th century AD.

BALI TRUE BACK HISTORY

Evidenced by the presence of Boddhisatwa statues in Bedulu Genuruan Temple, Padmapani Boddhisatwa statues in Galang Sanja Temple, Pejeng, Buddha Statues in Goa Gajah, and elsewhere, it is sufficient to provide evidence of the Buddhist sect in Bali in the past.

Besides that, in some ancient Balinese inscriptions, there are many information about the existence of Bhisu or Buddhist priests in Bali who use the title Dang Upadhy aya. This sect which in its subsequent development was recognized by the Indonesian people as one of the official religions called Buddhism.



The contribution of this sect in Hindu rituals is the use of Uang Kepeng which in Bali is commonly called Pis Bolong in various Yadnya ceremonies. The use of Uang Kepeng as a means of Panca Yadnya ceremonies includes, among others, trim, orthodox, meat, sedan hair, pakelem, kewangen, tamiang and others. In the arts and culture, Uang Kepeng is made into various forms of decoration. The word Pis Bolong literally means money with holes, given its shape in the middle of the hole.

BALI TRUE BACK HISTORY

On the surface of Uang Kepeng (pis perforated) there is written in the form of Chinese characters. The next legacy of this sect is in the form of mantras that glorify Shiva-Buddha and the presence of Buddhist priests in the existence of Tri Sadhaka in Bali.

Brahmin Sect

The Brahmin Sect is a worshiper of the God of Fire (Dewa Agni). According to the Hindu belief the Fire God is identified with Brahma God because of the development of understanding the theology of gods, Lord Agni who in the age of the Vedas turned to the Brahma Gods in the days of the Upanishads, as well as Lord Waruna became the god Vishnu and what resuffle the other gods.

The Brahmin Sect according to Dr. R. Goris has all been destroyed with Shiva Sidhanta. In India the Brahmin sect is called Smarta, but the name Smarta is unknown in Bali. The books of Sasana, Adigama, Purwadigama, Kutara, Manawa which are sourced from Manawa Dharmasastra are products of the Brahmin sect.

The Brahmin Sect adheres to many of their devotees through ceremonies that are more dominated by the use of fire. One of the most popular rituals of this sect is Agni Hotra (Homa Yadnya).

The sublime legacy of the Brahmin Sect in Panca Yadnya we can clearly see up to now is the use of fire when performing religious rituals. The use of fire in Hindu rituals can be incense, dipa and fire not ep.

BALI TRUE BACK HISTORY

This receipt on the island of Java was a group of ascetics who lived in the forest. They are a wise and holy group. In Bali there are no ascetic places known as in Java, so the existence of the Rsi is not clear.

Regarding the Rsi sect in Bali, Goris gives a brief description by pointing to the fact, that in Bali, Rsi is a Dwijati who is not from the Brahmin dynasty. The term Dewarsi or Rajarsi in Hindus is a saint (sign) among the kings of the House of Knights. but the sign of the sage may only give holy water to family groups. (Suhardana, 2008: 114)

The worship of Surya as the Principal God by the Sora sect, is a proof that the Sora sect exists. The system of worshiping the Sun God called Suryasewana was carried out at sunrise and sunset to become a characteristic of the Sor a sect adherents.

The Lontar library which extends Suryasewana is also now in Bali. In addition, what is even clearer is that every religious ceremony in Bali is always done the worship of Surya as a god who testified that someone had done his yaj.

Evidence of the crystallization of this sect in Shiva Shidanta which we can still see is the use of a mantra that glorifies Lord Shiva Raditya in Kramaning Worship.

The Gonapatya Sect is a group of worshipers of Ganesha. The existence of this sect in Bali was proven by the large number of Ganesha statues found in both large and small forms. There is made of solid stone or metal which is usually stored in several temples.

BALI TRUE BACK HISTORY

Ganesha statue function is as Wigna, the barrier of interference. Therefore basically Ganesha is placed on places that are considered dangerous, such as on the slopes of mountains, valleys, seas, on river crossings, and so on.

After the Gelgel era, many Ganesha statues were moved from their isolated places into one of the shrines. As a result, the Ganesha statue no longer gets special worship, but is considered the same as the other gods statues.

Peleroih Pelinggih Jero Gede Pangijeng Karang in Bali allegedly adopted the concept of Dewa Ganesha. In Bali, there is a special ritual dedicated to honoring Lord Ganesha called Rsi Gana.

It should be understood in advance that Rsi Gana is not caru, but a form of worship to Gana Pati / Ganesha (Ruler / Leader of the Gana) as Vignesvara (king of obstacles). This ceremony was held with the aim that humans avoid various obstacles. But in carrying out the ceremony of Rsi Gana it is never separated from the use of caru as the basis of the ceremony, so as if Rsi Gana is the same as caru (most people refer to the term Caru Rsi Gana).

Rsi Gana ceremony can be followed by various kinds of caru. The type of caru who follows the Rsi Gana ceremony depends on the level of the Rsi Gana in question. Rsi Gana Alit is followed by caru ekasata, commonly known as abumbunan chicken (a chicken with feathers of five colors).

Rsi Gana Madya was followed by caru pancasata (five chickens with different feathers). Rsi Gana Agung was followed by caru pancakelud plus a white duck, using a goat as a base for caru sacrifice.

BALI TRUE BACK HISTORY

The Bhairawa Sect is a sect that worships Goddess Durga as the Main God. The worship of the Goddess Durga in Pura Dalem in every pakaman village in Bali is the influence of this sect. Likewise the worship of Ratu Ayu (Rangda) was also an influence of the Bhairawa sect. This sect became a wacamara sect (sect of left flow) who craved power (magic) that was beneficial to worldly power.

The teachings of Sadcakra, the six environments in the body and the teachings about Kundalini that live in the human body are also sourced from this sect.

Mada (drunkenness), Mamsa (eating meat), Matsya (Eating Fish), Mudra (doing hand movements like dancing in Leak science) are the characteristics of this sect.

So that in worship rituals, ingredients such as meat, blood, wine and berem are materials often used by this sect. Evidence from the crystallization of the Bhairawa sect into Shiva Sidhanta which is still adhered to by Hindus in Bali to this day is the existence of Segehan and Caru as well as the existence of Dharma Caruban.

What is unique, the Bhairawa sect's heritage in the culinary field is Balinese cuisine, Lawar. Lawar is a dish made from minced raw meat, grated coconut, mixed herbs and raw blood that is stirred in such a way as to cause a red texture on the grated coconut and has a distinctive taste.

According to Ida Pedanda Gede Wayahan Wanasari in ibgwiyana, in the ejection of Sad Religion there are 6 Hindu sects in Bali, namely: Brahma, Vaishnava, Saiwa, Baudhdha, Kala and Bayu.

BALI TRUE BACK HISTORY

If examined closely, both in tradition, as well as in inscriptions and literature, it can be concluded that the Hindu sects that exist or have been in Bali are:

1. Bhairawa Sect
2. Brahma Sect: Homatraya and Agenisala;
3. Vaishnava Sect: Danukrtih;
4. Linggayat sect: Lingga worship;
5. Ganapatha Sect: Gana worship;
6. Pasupatha Sect: Pasupati worship;
7. Shiva-Siddhanta Sect: Tripurusa Worship;
8. Tantrayana Sect: Durga and Goddess worship;
9. Indra Sect: Adoration of Akasa and beg for rain;
10. Sect of the Time: Visiting Mountains and Oceans;
11. Sambhu Sect: Ceremony of the Universe;
12. Bayu Sect: Worship of strength (pramana);
13. Saurapatha Sect: Sun worship;
14. Baudhdha Sect: Wairocana Worship;

BALI TRUE BACK HISTORY

In Saka 910 , Bali was ruled by the king of Dharma Udayana. Her wife came from East Java named Gunapria Dharmapatni (daughter of Makutawangsa Whardana). The Udayana Dharma Government was assisted by a number of priests brought in from East Java. Among others Mpu Kuturan.

MPU Kuturan was entrusted with the task of chairing the upper house of the king's advisors with the rank of senapati, so it was known as Senapati Kuturan. As explained earlier, before the reign of the husband of the Dharma Udayana / Gunapria Dharmapatni (since the beginning of the 10th century), various sects had developed in Bali.

At first the sects lived side by side peacefully. Over time it often happens competition. Uproar, Unrest occurs in the community debating His God. Not infrequently even physical clashes occur. This in itself is very disturbing peace of the island of Bali. In connection with this, the king then assigned to Senapati Kuturan to overcome the chaos. Based on this task, MPU Kuturan invited all sect leaders to a meeting held in Bata Anyar (Pura Samuan Tiga).

This meeting reached an agreement with the decision of Tri Sadaka and Kahyangan

Three. This meeting finally reached an agreement with the following decisions:

1. Tri Murti ideology is used as the basis in Bali, which means that it includes all the sects that developed in Bali at that time.
2. In each Pakraman Village (Desa Adat) to build Kahyangan Tiga, namely: Bale Agung Temple, Puseh Temple and Dalem Temple.

BALI TRUE BACK HISTORY

3. In every household, Rong Tiga (sanggah Kemulan) was established as a place to worship Tri Murti. Brahma in the right room, Vishnu in the left and in the middle are Shiva as the Supreme Guru or Bhatara Guru.

Rong Tiga is not only a place to worship Tri Murti, but also functions to worship ancestral spirits. The right room to worship male ancestors (purusa), the left space to worship female ancestors (pradana) while the space in the middle is to worship ancestors who have merged with Bhatara Guru. (Subandi in Nurkancana, 1997

: 139).



CRYSTALLIZATION WAS AT BALI

The consensus (agreement) is a form of syncretism of the sects that existed at that time. Bali then returned to peace. Each sect maintains mutual tolerance between one another, thanks to the success of MPU Kuturan as the leader (manggala) at the meeting which resulted in a decision capable of accommodating all sects. one of which until now known is the worship of the Gods Nawa Sanga.

BALI TRUE BACK HISTORY

TRI SADAKA in this case is the COLOR of BRAHMANA siwa-budha-vaisnawa, not a sign of soroh / dynasty / descendants of worship of Shiva, budha or vaisnawa, but every person who becomes the Sulinggih (ma-dwijati) is a sadaka.

The sects above experience tithing or syncretism between one another. The process of tithing is as follows:

The first tithe is seen in the Canggal inscription of 732 in Central Java where Brahma-Vishnu-Shiva is worshiped in vertical unity by establishing Lord Shiva as the main idol.

The second tithe is seen in the 762 AD Klurak inscription in Central Java between Hinduism (read: Tri Murti) and Mahayana Buddhism. Shiva Tithing-

This Buddha became stronger in East Java from the age of the reign of the king of the spoon and continued into the Singosari and Majapahit times and to Bali.

The third tithe occurred intensively in Bali starting from the Empu Kuturan period in Bali in 1039 AD, with the following stages:

1. Shiva religious sects (Linggayat, Ganapatha, Pasupatha and Shiva-Sidhanta) melt and merge into Shiva-Sidhanta.
2. Other sects (besides Bauddha) melted into one, namely: Tri Murti consisting of: Brahma-Wisnu-Shiva (Iswara) in a vertical unit.

BALI TRUE BACK HISTORY

3. Tri Murti's Conception in Bali melts with Tripurusa Conception which is the essence of the Shiva-Sidhanta teachings by highlighting Paramasiwa as Sang Hyang Widhi.

4. The Tripurusa Conception as mentioned in point c, yields to the Mahayana Buddhist Conception by equating the Five Tathagathas with the Five Gods in Hinduism.

In this title of Buddhism, Shivaism is more dominant than Buddhism. In the ceremony, it can be seen that the elements of sect exist in the use of:

1. Canang Genten, its shape: using a flat or a reringgitan base, arranged with plawa (leaves), porah in the form of sedah containing apuh and jambe tied with a rope of porosity, arranged with oil, flowers and arum pandanus which means the union of the mind which is sacred to the prostration of devotion to Hyang Widhi in his form as Brahma Wisnu and Iswara.

2. Urip style, using a pig. On top of the pig's head is mounted nine types of weapon-shaped satay, whose placement is in accordance with the thought of the gods nawa sanga.

3. Tirta and Api (both in the form of incense and dipa) almost every ceremony using it. Water is a symbol of Lord Vishnu. Fire symbol of Dewa Agni Example of Sect Crystallization in Bali

4. Banten Pula Gembal, there are several parts that represent Wisnu including a snack depicting weapons and one of them is a chakra weapon which is the weapon of Lord Vishnu. The existence of the Vaisnawa element is emphasized again in the Pula Gembal puja, namely: Om Ganapati ya namah swaha, Om Ang

BALI TRUE BACK HISTORY

brahma saraswat Dewaya Namah Swaha, Om Ung Wisnu Sri Dewyo namah swaha, Om Mang Iswara Uma Dewya namah swaha, Om Rudra Rudga Dewya namah swaha, Om Sri Guru By o namah swaha.

5. Sate and Lawar, an implementation of Bhairawa teachings that permeates all sides of the ceremony.

One Mpu Kuturan work that every Balinese must know and understand is Pakraman Village, an agrarian, harmonious, simple community system with Kayangan Tiga as a place of worship for Hyang Widhi, this is the implementation of a community order system based on Warnasrama Dharma, where each individual works and interact based on Guna and Karma not heredity.

However, this principle has gradually eroded the development of the political system and power and is now beginning to be forgotten The essence of the sect's teachings are all integrated into one conception of Hinduism and supported by the values of the local mind in Bali that live in society. Here's the picture

Hindu religious life in Bali which has been going on harmoniously for generations in the order of the Hindu community in Bali.

Unlike the case in India where the sects stand alone and it is difficult to tithe between one sect with another sect, even conflicting between many sects.

The existence of the Waiṣṇawa Sect in Bali

BALI TRUE BACK HISTORY

To be able to explore the existence of the Waiṣṇawa sect in Bali, we return to Maharesi Markandya as the first person to come to Bali and spread Hinduism for the Balinese.

The story of Maharesi Markandya is this:

When the Balinese were not yet religious, they only worshiped the ancestors they called Hyang. From a spiritual perspective, they are still empty.

Therefore the island of Bali at that time by the Bali Purana is said to be still empty. Such a situation lasted until the fourth century BC.

Seeing the backward condition of the island of Bali, the Hindu religion announcers came to this island of Bali. In addition to teaching religion too advance Bali in all sectors of life. So for that purpose a receipt came to Bali, called the Receipt Markandya.

According to the Purana, Maharesi Markandya originated from India, as stated in the following literature "Sang Yogi Maharkandya Kawit hana sakeng Hindu" which means: "Sang Yogi Maharkandya is not an individual name but is the name of the College or Pasrama, as well as the name Agastya.

This college or Pasraman is an institution that studies and develops the teachings of its teacher, the Receiver of the teachings. Traditionally, every generation has been appointed as a teacher from Pasraman or the University, with the same title.

This school line is called Param-para. Each college forms the main points of the teachings, which are generally called the Purana, a holy book that contains ancient teachings and stories.

BALI TRUE BACK HISTORY

Thus finally there is a sacred library named Markandya Purana, Agastya Purana and others.

So the Maharkandya Receipt was a Receipt from his maharkandya college in India, he came to Indonesia to spread the Hindu Religion from the Vaishnava Sect. In Java, the Sage first boarded in the mountains of the Dieng mountainous region.

Then he went Dharmayatra to the East until finally at Mount Raung in East Java. Here he opened a dormitory with students from Wong Aga. From this Mount Raung Pasraman, a few years later he went to the East, to the island of Bali, which at that time was said to be empty in Bali.

Empty in the spiritual sense. He departed accompanied by his students as many as 800 people. The arrival of the sage with his students was to spread the teachings of Hinduism on the island of Bali, when the Balinese were not yet religious. Aside from religious teachings, he also wants to teach agricultural techniques and other fields.

For this reason, he invited his students to Bali to give examples of regular farming methods, how to make Yajña equipment and so on.

His first trip to Bali to Mount Agung. It was there that he and his students cleared the forest for agriculture. But unfortunately, his students got sick, many of them died.

Finally he returned to his Pasraman at Mount Raung. It was there that he yoga, wanting to know why the disaster had befallen his students. Finally he

BALI TRUE BACK HISTORY

got pawisik that the disaster happened, because he did not carry out religious ceremonies before opening the forest.

After getting pawisik, he went back to Tolanhkir mountain in Bali. This time he invited 400 participants. Before taking the job, he first held a ritual ceremony, by planting Pañcadhatu on the slopes of Mount Agung.

Thus finally all his followers survived. Therefore this area was then named Besuki, then it became Besakih, which means survived. Where he planted Pañcadhatu, then became a temple, which was named the Besakih Temple.

He did not know how long he was there, then the receipt of Markandeya went to the West, and came to an area that was flat and wide, where he touched the forest.

This flat and wide area was then given the name Puwakan. The possibility of this word Puwakan then became Swakan and finally became Subak.

In this place he planted other types of food. And everything can grow and produce well. Therefore this place is called Sarwada which means it is completely available.

Circumstances can occur because of the will of the Yogi, the will of the Balinese language Kahyun or adnyana. From the word Kahyun into wood. The Sanskrit wood taru, then became Taro.

Taro is this area then. In this Taro area, Sang Yogi established a temple as a reminder of his pasraman on Mount Raung. This temple is called the Mount Raung temple until now.

BALI TRUE BACK HISTORY

On a hill where he yoga also erected a temple which was later named Pura Payogan, which is located in Campuan Ubud. This temple is also called Gunung Lebah Temple.

Next the Maharkandya Receipt went to the West from Payogan, and arrived there also built a temple called Pura Murwa and the area was given the name Pahyangan, which is now Payangan.

The Aga people, disciples of the Yogi, settled in the villages through which he passed. They are mixed with the people of Bali Asli. They teach good farming methods, conduct yajñas as taught by the Receipt Maharkandya.

Thus Hinduism can also be well received by the native Balinese. As Rohaniawan (Pandita), Aga and Balinese people, are descendants of Maharesi Markandya himself who is called Citizen of Bujangga Waisnawa.

In the days of the following kings, Bujangga Vaisnawa always became Porohita accompanying the king, some were domiciled as Senapati, Kuturan. He, among others, MPU Gawaksa was named Senapati Kuturan by Ratu Adnyanadewi in 1016 AD, as a substitute for MPU Rajakerta (MPU Kuturan).

This queen also gave authority to the Master Bachelors of Vaishnava to carry out the renewal of Waliksumpah to the top. Because he is able to clean up all the stains on this earth. Then Mpu Atuk, during the reign of Sri Sakala Indukirana (1098 AD), was crowned as a collection of Kuturan from the descendants of Bujangga Waisnawa and also the ancestor of the sage Markandya.

BALI TRUE BACK HISTORY

During the Suradhipa government (1115-1119 AD), which was crowned as Senapati Kuturan from descendants of the Sage Markandya was Mpu Ceken, then replaced by Mpu Jagathita.

Then when the Raghajaya government in 1077 AD, who was appointed as Senapati Kuturan was Mpu Andonamenang, from the Bujangga Waisnawa family. And so on to always have one of the Purohita Raja or Dalem taken from the Bujangga Waisnawa family, descendants of Maharesi Markandya.

Until the last reign of Dalem Batur Enggong in Bali. At that time, what became Bhagawanta Dalem, representing the Vaishnava sect, was from Bujangga Waisnawa also from Griha Takmung. But unfortunately and perhaps it was the will of the Great Gods, there was an error in the Bujangga Teacher, where he as Ācārya (Teacher) had married his own side, the Dalem's daughter, Dewa Ayu Laksmi. For this mistake, the Bujangga Teacher, Vaishnava will be sentenced to death.

But he soon disappeared and then settled in the Tabanan region. Since that incident Dalem no longer uses Bhagawanta from Bujangga Waisnawa, a descendant of the Receipt Markandya. From then on and after the arrival of Danghyang Nirartha in Bali, the position of Bhagawanta was taken over by Brahmin Shiva and Buddha.

The role of Bujangga Waisnawa is completed as the king's companion in Bali. Even after the structuring of the Balinese people into the Danghyang Nirartha system of Wangsa's blessing, the Bujangga Waisnawa family was no longer included as a Brahmin Citizen.

BALI TRUE BACK HISTORY

But the remnants of the greatness of Bujangga Waisnawa in his role as a guide for the people of Bali, especially among the Bali Mula and Bali Aga can still be seen today.

In each of the temples of the Balinese Aga or Balinese people there is always a Palinggih as Sthana Bhataras Sakti Bujangga. The worship tools are always ready for the Palinggih.

The Balinese Aga / Mula people, quite simply the noble tirtha, whatever tirtha, especially the tirtha pengasas, is through this palinggih. And until now these residents do not dare to use or ancestor of the Lord Shiva.

Residents of Bujangga Waisnawa, descendants of Maharesi Markandya, are now scattered throughout Bali. The Padharman Temple is to the east of Penataran Agung Besakih,

Southeast of Padharman Dalem. Likewise the Kawitan pretenses are scattered throughout Bali, such as Takmung, Klungkung Regency, Batubulan, Gianyar Regency, Jatiluwih, Tabanan Regency and other places.

Thus Maharesi Markandya, ancestor of the Wawnawa Bujangga people who spread Hinduism in Bali, and until now there are only those who carry out the Dharma Kawikon with the title of Waisnawa Bujangga Receipt.

While the descendants of the Aga people from Mount Raung have mingled with Bali's original inhabitants of the island of Bali, they become Balinese Mula / Bali Aga (picked from Balinese Ancestors from the World of Chronicle and History by I Nyoman Singgih Wikarman, 1998: 14-19).

BALI TRUE BACK HISTORY

From the quote of the story above, it is known that the existence of Bali Mula / Bali aga is to distinguish those whose ancestors came later to Bali, generally they were from Java

The difference between the first Balinese and the Balinese who came later was very apparent at the ceremony of his death. The Balinese first carry out their death ceremonies by means of mendem or planting, which is called beya tanem. Many interpretations are developing in the community, why people hold beya tanem, not burn fuels.

Śāstra-śāstra lontar say, because they are followers of the Vaishnava and Bayu sects. The tradition of the Waiśṇawa sect is beya tanem. But in India, it is a sect Waiśṇawah was the most consistent in implementing the burn pattern.

Whereas the Bayu sect in India is unclear. Another interpretation emerges, so that the burned sawa ashes do not pollute the treasures in the mountains. But whose name will surely rise above the existing ashes.

In (Wikarman, 1998: 12) the two reasons above are said to be inappropriate. And the right reason is, they are Balinese. The descendants of Austronesian people from the age of perundagian (Megalithikum), their tradition in the ceremony of death is to bury. If the group leader uses a stone chest. This tradition is so ingrained it's hard to change. Then came Hinduism, they accepted while continuing the tradition.

They accepted it, but they didn't burn the corpse. They only accept the ceremony and the ceremony, then came the term beya tanem. The planting system up to now has been implemented by the Balinese people.

BALI TRUE BACK HISTORY

Likewise, there is also one more characteristic to commemorate the descendants of Austronesians from this Megalithic era. If they are crap, they do not dare to decorate the container with paper, Parasbaan, cotton and others. They only use local materials such as ambu, meadows, plawa and others.



They are all classified as citizens of Bali Mula. The heads of the groups, then called Pasek Bali. Among them are Pasek Taro (Wikarman, 1998: 12).

The Vaishnava sect worships Vishnu

Regarding Wisnuism in ancient Java, it turns out to us that there is no specific difference between the two main groups; Bhagavata and Pancaratra.

Vishnuism remained in the same state as in the epic era or some time after that (the older puranapurana). Tantric elements can clearly be witnessed. Awatara-awatara (tulistulisan) has not reached the number ten, then only six

BALI TRUE BACK HISTORY

as in the epic era is known; celeng (waraha), the lion (narasingha), the midget (wamana), then Rama and Krsna

In Bali now there is no longer officially recognized Wisnuism, but traces can be found in two streams (a case in pasupata) ie here again the elements are taken over into general religion and besides the sengguhu figures.

The elements intended in general religion are; the great popularity gained by Sri (Sakti Wisnu).

From the goddess of fortune and goddess of happiness. He became the Goddess of Rice, the Goddess of the main food of the Javanese and Balinese, in all the wealth of fairy tales about Dewi Sri there was a mixture of ancient indigenous elements with Hindus.

But there is still another element included here, namely Wisnu being a god from the waters in the underworld. So thus has the nature of being demonist-chotnis) including truly underworld creatures and chthonis.

Think of this as a remnant from a common ancient Asian religion that had branches to both Babylon and China. But while this is still lacking of information to raise the opinion which is now embraced by some scholars it becomes a theory that can be scientifically justified.

There is another feature of nature below in the essence of Vishnu which is still found in Bali. Because in various temples especially in the core kingdom of Gel-gel so the area around Klungkung is now a place of worship dedicated to the Sapta Patalar, the seven hells are adorned with the head of a dragon or a

BALI TRUE BACK HISTORY

large snake's head and the snake as well as the turtle are related animals with Vishnu.

The description of Vishnu and Sri both while resting on the snake of the world of Cesa is a picture that is very popular for Hindus. The fusion of Wisnu and Ciwa is seen in the Ardhanari statue in the form of half a man and half a woman. Vishnu as ayu represents the female element (prakrti, prahdana).

Vishnu is the protector of the west, ruler of prosperity, welfare, a well-governed kingdom; the king is usually seen as a bead of Vishnu where Rama is considered the ideal popularity of the rama figure in Bali is a counterpart to the use of rama for the king's name.

Sri combined with sadhana as seri-sedana or rambut-sedana in Bali is the name of the small statues that are worshiped in the temples as the statues of ancestors.

But Vishnu as a chotnis deity is more often a protector of the North-Black.

Thus there are still visible remnants of worship of Vishnu and Sri in the general Balinese religion, besides that in the figure of Sengguhu there is a remnant of Wisnuism which remains separate.

Sengguhu-sengguhu are a separate group of priests. They are not Brahmins and are not ordinary people's priests like the stakeholders in the temples.

Bali from the teacher, the teacher (His Holiness). Playing a role at the turn of the year at the 9th month (caitra = kasanga). Celebrated the turn of the year with a silent party. This party always falls in the spring. So at or left around

BALI TRUE BACK HISTORY

March. At this party various ceremonies were held which showed a magical cessation in daily life. "A moment of silence".

Henceforth restarting new life. People put out fires. The lights don't cook and don't go out into the street and so on.

This loneliness (this party is called nyepi = celebrating loneliness, silence) was preceded by a sacrifice ceremony at the intersection of four in each village. Here the priest who holds the main role is Sengguhu.

Dressed in white, he recited the mantra a-mantra and offered sacrifices to the lower realms (banten ring sor). If we look at how deep he uses the cangkha, the Vishnu shells and cursed a turtle (date) as a gantha with the bells below. At each prayer, sengguhu is the same as the sign of the ciwa chanting sanskrit mantras and not the spells of ancient native formularumus or Balinese formulas.

Also at the big party that is at the sea sacrifice party which is celebrated every year Sengguhu plays a role, here are spells spoken, among others for Baruna and Bayu and the snake king Wasuki or Besuki.

So it can be seen that in the offering of a sea sacrifice, a sacrifice offered to Waruna, plays the role of a priest in the style of Vishnu, becoming an inauguration of the battle of Vishnu with the sea god. Except at this party.

Shiva Sidhanta which developed in Bali today is the result of pre-Hindu, Hindu and post-Hindu history in Bali itself. Although Shiva Sidhanta prioritizes the worship of Shiva, it also embraces the local geniuses of Balinese culture and the sects that once flourished in Bali, where one of these sects is a waisnawa.

BALI TRUE BACK HISTORY

In applying the teachings of Hinduism in Indonesia, especially in Bali there are now many things that characterize the teachings of Vaishnava. As for the teachings of Vaishnava which can still be seen in Shiva Siddhanta today such as: holy places, holy people, holy days, and ceremonies.

As is known, in the past in Bali there were many sects: Saiwa, Ganapatya, Sora (Surya), Brahmin, Sakta, Pasupata, Vaishnava, and others. Then after the arrival of MPU Kuturan, all sects in Bali were merged into a Tri Murti worship system with special characteristics

Kahyangan Tiga: Puseh Temple as a place to worship Lord Vishnu, Village Temple as a place to worship Lord Brahma and Pura Dalem as a place to worship Lord Shiva.

Kahyangan Tiga is in every Pakraman Village, either in the form of temples or holy sites, the three main deities are worshiped as manifestations of God in their functions as creators, maintainers and rehabilitators, but in the practice of rituals and worship of various gods (glorified deities) each sect is all worshiped.

Call to worship the god Surya in the kramaning worship or Nyurya Sewana the sulinggih every morning. Likewise, Ganesha was worshiped in the renewal ceremony as the god of destroying all obstacles.

But in rituals that are colored by the practice of tantric it seems that the dominant influence is the understanding of Sakti, especially Bhima Bhairawa.

Mpu Kuturan in Bali sees a reality that the developing Hindu religion consists of nine sects. The nine sects are Shiva Siddhanta, Pasupata, Bhairawa,

BALI TRUE BACK HISTORY

Vaishnava, Bodha (Sogatha), Brahamana, Rishis, Sora (Solar), and Ganapatya. Although Shiva Sidhanta prioritizes the worship of Shiva, it also embraces the local geniuses of Balinese culture and the sects that once flourished in Bali, where one of these sects is a waisnawa.

The Long Trail of the Bhujangga Vaishnava Dynasty in Bali

Vaishnava and Tri Sadaka Sect According to Dr. Goris, sects that had existed in Bali after the IX century included Shiva Sidhanta, Brahmin, Receipt, Sora, Pasupata, Ganapatya, Bhairawa, Vaishnava, and Sogatha (Goris, 1974: 10-12).

Among these sects, the most influential in Bali is the Shiva Sidhanta sect. Shiva Sidhanta's teachings are contained in the Bhuanakosa ejection. The Shiva sect has many branches. Among others Pasupata, Kalamukha, Bhairawa, Linggayat, and Shiva Sidhanta who are the most followers.

The word Sidhanta means the essence or conclusion. So Shiva Sidhanta means the conclusion or essence of the teachings of Shivaism. Shiva Sidhanta prioritizes worship before the Tri Purusha, namely Parama Shiva, Sada Shiva and Shiva. Brahma, Vishnu and other gods are still worshiped according to their place and function, because all the gods are none other than Shiva's manifestations according to their different functions.

BALI TRUE BACK HISTORY

Shiva Sidhanta first developed in Central India (Madyapradesh), which was later spread to South India led by Mahar esi Agastya. The Pasupata sect is also a Shiva cult. The difference with Shiva Sidhanta is evident in the way he is worshiped. The way of worshipping the Pasupata sect uses the Lingga as the symbol of Lord Shiva's descent. So worship of the Lingga as a symbol of Shiva is a characteristic of the Pasupata sect.



The development of the Pasupata sect in Bali was with the worship of the Lingga. In some places, especially in ancient temples, there is a large amount of phallus. Some are made based on perfect conceptions and some are which is made so simple that it is not a phallus. The existence of the Vaishnava sect in Bali was clearly given a clue in the conception of Hinduism in Bali about the worship of Dewi Sri. Dewi Sri is seen as a giver of fortune, a giver of happiness and prosperity. Among farmers in Bali, Dewi Sri is seen as the god of rice which is the main necessity of life. Evidence of the development of the Vaishnava sect in Bali that is with the development of Rsi Bujangga residents.

BALI TRUE BACK HISTORY

The existence of the Bodha and Sogatha sects in Bali is evidenced by the discovery of the Bhuda tipeyete mentra mantra in the clay seal zeal stored in stupika. Stupika like that is widely known in Pejeng, Gianyar.

Based on the research results Dr. W.F. Stutterheim the Mahayana Buddhist mentra is estimated to have existed in Bali since the 8th century AD. Evidenced by the existence of Boddhisatwa statue in Pura Genuruan, Bedulu, Boddhisatwa Padmapani statue in Pura Galang Sanja, Pejeng, Boddha Statue in Goa Gajah, and elsewhere.

The Brahmin Sect according to Dr. R. Goris has all been destroyed with Shiva Sidhanta. In India the Brahmin sect is called Smarta, but the name Smarta is unknown in Bali. The books of Sasana, Adigama, Purwadigama, Kutara, Manawa which are sourced from Manawa Dharmasastra are products of the Brahmin sect.

Regarding the Rsi sect in Bali, Goris gives a brief description by pointing to the fact, that in Bali, Rsi is a Dwijati who is not from the Brahmin dynasty. The term Dewarsi or Rajarsi in Hindus is a saint among the kings of the House of Knights.

The worship of Surya as the Main Deity by the Sora sect, is a proof that the Sora sect exists. The system of worshiping the Sun God called Suryasewana was carried out at sunrise and sunset, which became a characteristic of the Sora sect.

The Lontar library which extends Suryasewana is also now in Bali. Besides that what is even clearer, every religious ceremony in Bali is always worshiped by Surya as a god who testifies that someone has done his yaj.

BALI TRUE BACK HISTORY

The Gonapatya Sect is a group of worshipers of Ganesha. The existence of this sect in Bali was proven by the large number of Ganesha statues found in both large and small forms. There are made of solid stone or metal dai which is usually stored in several temples.

Ganesha statue function is as Wigna, the barrier of interference. Therefore basically Ganesha is placed on places that are considered dangerous, such as on the slopes of mountains, valleys, seas, on river crossings, and so on. After the Gelgel era, many Ganesha statues were moved from their isolated places into one of the shrines.

As a result, the Ganesha statue no longer gets special worship, but is considered the same as the other gods statues.

The Bhairawa Sect is a sect that worships Goddess Durga as the Main God. The worship of the Goddess Durga in Pura Dalem in every pakaman village in Bali is the influence of this sect. Likewise the worship of Ratu Ayu (Rangda) was also an influence of the Bhairawa sect.

This sect became a wacamara sect (sect of left flow) who craved power (magic) that was beneficial to worldly power. The teachings of Sadcakra, the six environments in the body and the teachings about Kundalini that live in the human body are also sourced from this sect.

In Saka 910 Bali was ruled by the king of Dharma Udayana. Her wife came from East Java named Gunapria Dharmapatni (daughter of Makutawangsa Whardana). The Udayana Dharma Government was assisted by a number of priests brought in from East Java.

BALI TRUE BACK HISTORY

Among others Mpu Kuturan. MPU Kuturan was entrusted with the task of chairing the upper house of the king's advisors with the rank of senapati, so it was known as Senapati Kuturan. As explained earlier, before the reign of the husband of the Dharma Udayana / Gunapria Dharmapatni (since the beginning of the 10th century), various sects had developed in Bali. At first the sects lived side by side peacefully.

Over time it often happens competition. In fact, not infrequently physical clashes occur. This in itself is very disturbing peace of the island of Bali. In connection with this, the king then assigned to Senapati Kuturan to overcome the chaos.

Based on this task, MPU Kuturan invited all sect leaders to a meeting held at Bataanyar (Samuan Tiga). This meeting reached an agreement with the decision of Tri Sadaka and Kahyangan Tiga. Now, related to Bujangga Waisnawa until he entered Bali, his history must certainly be sought again.

Apparently, although not specifically also found in the Balinese Ancestors' book by I Nyoman Singgih Wikarman about Maharsi Markandya's trip to Bali. His first trip to Bali to Mount Agung. It was there that Maharsi and his students cleared the forest for agriculture. But unfortunately, his students got sick, many of them died. Finally he returned to his Pasraman at Mount Raung.

It was there that yoga, wanting to know what caused the disaster to befall his followers. To get pawisik that the disaster was because he did not carry out religious ceremonies before opening the forest.

BALI TRUE BACK HISTORY

After getting pawisik, Maharsi Markandya went back to Mount Tahlangkir (Tohlangkir) Bali. This time invited 400 followers. Before taking the job, first hold a ritual ceremony, by planting Panca dhatu on the slopes of Mount Agung.

Thus finally all his followers survived. So, this area was then named Besuki, then became Besakih, which means survived. The place of maharsi planted Panca dhatu, then became a temple, which was named Besakih Temple.

I don't know how long Maharsi Markandya was there, then he went towards the West and arrived in a flat and wide area, that's where again to hit the forest. This flat and wide area was then given the name Puwakan. The possibility of this word Puwakan then became Swakan and finally became subak.

In this place Rsi Markandya planted other types of food. Everything can grow and produce well. Therefore that place is also called Sarwada which means it is completely available. This situation can occur because of the will of the Yogi. The Balinese language will be kahyun or adnyana.

From the word Kahyun into wood. The Sanskrit wood is taru, possibly becoming Taro. Taro is the name of this region then. In this Taro area Sang Yogi set up a temple, as a reminder of his pasraman on Mount Raung. The castle is still called Raung Mountain. On a hill where yoga is also erected a temple which was later named Pura Payogan, which is located in Campuan Ubud. This temple is also called Gunung Lebah Temple.

Next Rsi Markandya went to the West from Payogan, and got there also built a temple called Pura Murwa and the area was named Pahyangan, which is now Payangan.

BALI TRUE BACK HISTORY

The Aga people, disciples of the Yogi, settled in the villages that were traversed. They mixed and mingled with the people of Bali Asli. They taught good farming practices, organized yajna as taught by Rsi Markandya.

Thus Hinduism can also be well received by the Balinese people. As Rohaniawan (Pandita), Aga and Balinese people, are descendants of Maharesi Markandya himself who is called Citizen of Bujangga Waisnawa.

In the era of the following kings, Bujangga Waisnawa was always the Purohita accompanying the king, some were located as Senapati Kuturan, as MPU Gawaksa was crowned as Senapati Kuturan by the Queen Adnyanadewi in 1016 AD, as a substitute for MPU Rajakerta (MPU Kuturan). This queen also gave authority to the Bujangga Waisnawa teacher to renew Walisumpah to the top.

Because the priest is able to clean up all the stains on this earth. Then Mpu Atuk who is still a descendant of Rsi Markandya, during the reign of Sri Sakala Indukirana (1098 AD), was named the Senapati Kuturan from Bujangga Waisnawa's descendants.

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BALI TRUE BACK HISTORY

During the reigns of subsequent kings, there was always a Purohita Raja or Dalem taken from the Bujangga Waisnawa family, descended from Maharsi Markandya. Until the last reign of Dalem Batur Enggong in Bali. At that time the one who became Bagawanta Dalem, representing the Vaishnava sect, was from Bujangga Waisnawa also from Griha Takmung.

But unfortunately and perhaps it was the will of the Great Gods, there was an error in the Bujangga Teacher, where he as Acarya (Teacher) had married his own student namely Putri Dalem, Dewa Ayu Laksmi. For this mistake, the Bujangga Waisnawa teacher will be put to death. But he soon disappeared and then settled in the Tabanan region.

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But the remnants of the greatness of Bujangga Waisnawa in his role as a guide for the people of Bali, especially from the Balinese and Bali Aga can still be seen today. In each of the temples of the early Balinese people, there is always a palinggi as Sthana Bhatara Sakti Bhujanga. The worship tools are always ready at that palinggi.

Balinese aga / mula, quite noble tirtha (begging for holy water), especially tirtha pangentas through this palinggi. Until now these residents did not dare

BALI TRUE BACK HISTORY

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That is Maharsi Markandya, the ancestor of the Bujangga Waisnawa people who spread the first Hindu religion in Bali, and until now there are only those who carry out the Dharma Kawikon with the title Ida Rsi Bujangga Waisnawa.

Vaishnava and Tri Sadaka Sect

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BALI TRUE BACK HISTORY

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The swastika symbol in East Asia has been used, at least since the Liao Dynasty (907-1125 AD), as part of the Chinese writing system (卐 and 卐) and variant characters for or (WAN in Mandarin, men in Korea, Cantonese and Japan, van in Vietnamese) which means "all" or "eternity", many Swastika marks the beginning of the Buddhist scriptures.

In East Asian countries, the left-facing character is often used as a symbol for Buddhism and marks the location of a Buddhist temple. In China, Japan, and Korea the swastika is also a homonym of 10,000, and is generally used to represent all Creation, in Dao De Jing.

During the Tang Dynasty China, Empress Wu Zetian (684-704) determined that the swastika would also be used as an alternative symbol of the Sun.

Rituals on the Jain Teachings use rice to make swastikas in front of statues and then place victims on them, usually ripe or dried fruit, sweet or coins or currency with notes. The shape of the four swastika arms symbolizes the four places where the soul can be reborn in the cycle of birth and death - svarga "heaven", Naraka "hell", manushya "humanity" or tiryancha "flora or fauna" - before the soul reaches moksha "salvation" as a siddha as siddha "as siddha" ,

after ending the cycle of birth and death and becoming or leading to the omniscient. [277]

The Nazi Party (Nationalsozialistische Deutsche Arbeiterpartei or NSDAP) officially adopted the swastika (in German: Hakenkreuz (pronounced more or less "HAHK-en-KROITS" in 1920. It was used on the party of flags, badges, and bracelets.

In 1925, Adolf Hitler wrote his work *Mein Kampf* had put a final form; flag with a red, white, and black swastika background in the middle and swastika shapes. "When Hitler created the Nazi Party flag, he tried to combine the two swastikas as expressive symbols of our reverence for the glorious past and that once carried it much respect for the German people. "(Red, white, and black are the colors of the old German Empire flag.)

He also stated: "As National Socialists, we see our program on our flag. In the red, we see the social notions of the movement; in the white, nationalist ideas, in the swastika, the mission of struggle for the Aryan victory. Man, and, in the same way, the triumph of the creative work idea "Swastika is also understood as" a symbol of creating, influencing life "(Rasseabzeichen das Symbol des schaffenden, wirkenden Lebens) and as a" symbolic race of Germanism "des Germanentums). [278]

José Manuel Erbez said: The first time the swastika was used with Arya meaning was on December 25, 1907, when it was named the New Templar Order, a secret society founded by [Adolf Joseph] Jörg Lanz von Liebenfels, raised in the Werfenstein Castle (Austria) flag yellow with swastikas and four fleurs-de-lys. [279]

SWASTIKA

The original form of the SWASTIKA symbol is two vertical and horizontal lines intersecting equilibrium, perpendicular to the middle (+). As a cultural art creation that is always developing, Swastika also experiences development so that it then becomes various forms.

The swastika illustrates the harmony of the universe with all its romance, dynamics and dialectics. Which thing basically shows the greatness of Sang Hyang Widhi Wasa as the Creator. The word Swastika means safety or well-being. Vertical lines show the harmony of human relations with His creator, Sang Hyang Widhi Wasa, while the horizontal lines show the harmony of human relations with each other, including the relationship between humans and nature.

If the human relationship with its creator and human relations with the environment are harmoniously established, then humans will get safety and prosperity. Safety and well-being are essential religious goals. The four lines at the ends of the vertical line and the horizontal line indicate the direction of the Swastika's rotation, which rotates to the right.

So the Swastika also describes motion, which is the motion of the universe rotating to the right.

Swastika is a symbol that is also used by Hindus. Symbols crossing each other in Hinduism are the basic framework of one of the symbols of Hinduism, the Swastika. The symbols used by Hindus originating from India are based on the

BALI TRUE BACK HISTORY

symbols that first existed in the archipelago, namely the period of Lemuria civilization and then Atlantis which is still recorded in Balinese culture .

Does not mean true as the general assumption so far that the culture or symbol of the Swastika in Bali is from civilization that is in India, We can understand from the complete description below about the Swastika symbol, which may not be as complete as an explanation of this symbol outside Bali.

The word swastika is derived from words consisting of Su-Asti-Ka; Su means good, congratulations, Asti means rahayu, whereas the suffix Ka is to form adjectives into nouns. So Swastika is a symbol of safety and prosperity. The sacred symbol is used as an antidote to avoid all obstacles.

In Hindu philosophy, the Swastika is one of the most sanctified symbols (signs) in the Hindu tradition, is a clear example of a religious symbol that has a complex historical and cultural background so that it is almost impossible to declare it as the creation or property of a particular nation or belief. Swastika is a form of geometric prayer to the mighty power to give wealth, pleasure, happiness and prosperity in all things.

BALI TRUE BACK HISTORY



SWASTIKA,
Swastika is a symbol
of prosperity.

Literature underlines that the swastika is a sign of the goddess of prosperity symbol "Ma Laksmi". because Dewi Laksmi is Sakti Wisnu where the sign also begged for her grace.

SWASTIKA is closely related to SWASTYASTU, which is one of the symbols for the teachings of dharma, is the basis for the strength and prosperity of the

Great Buana (Makrokosmos) and Buana Alit (Mikrokosmos). The shape of the swastika is made in such a way that it is similar to a galaxy or a collection of stars on the horizon which is the basis of the strength of this natural cycle. This

BALI TRUE BACK HISTORY

natural condition has been known by our ancestors since time immemorial and this symbol of the Swastika existed for thousands of years before Christ.

Swastika is believed to be one of the oldest symbols in the world, around 4000 years ago (based on the findings of the tomb in Aladja-hoyuk, Turkey), various variations of Swastika can be found in archeological remains (coins, ceramics, weapons, jewelery or even altars religious) spread over a very wide geographical area. The geographical area includes Turkey, Greece, Crete, Cyprus, Italy, Persia, Egypt, Babylon, Mesopotamia, India, Tibet, China, Japan, Scandinavian and Slavic countries, Germany to America.

This proves that the Swastika emblem did not originate in India as has been assumed so far, That religion in Bali is Hinduism from India No, Teachings and

Balinese culture is the original teachings of the Archipelago originating from the island of Java, those teachings are not Hindu teachings from India, but Hindu teachings in India originated from the Archipelago

The swastika of the (+) sign at the edges is given a short horizontal line.

in Bali, the Swastika Symbol is popular with the term Tread Dara which is used in various Indigenous Rituals.

"The Meaning of Dara's Symbol (+)"

Swastika sculptures on Tungkul Tangga at the Banjar House in South Kalimantan, various models of the Swastika symbol, evidence that this symbol is original symbol of the archipelago's original teachings.

BALI TRUE BACK HISTORY

In the Ganesha Purana it is said that the swastika is a symbol of Lord Ganesh (Ganesha). This symbol must be made before doing good activities. It has the power to remove all obstacles. Those who ignore will fail. Because it is a custom to start with the swastika symbol, while in Regweda it is explained that the swastika is the symbol of the solar god, symbolizing the "solar path", ie as a symbol of "eternal motion" that emerges from the "pseudo-movement" direction of the sun from east to west .

The motion of the sun is visible, because the earth rotates on its axis from left to right (pradaksina), then evolves around the sun from west to east, so the sun is seen moving from east to west. If we see the swastika is a chakra of the universe (great bhuana) spin as in human life (bhuana alit).

The spirit of the universe itself is Hyang Widhi / God Almighty symbolized by the Swastika. Whereas in his creatures, his spirit is the Atman, because actually Brahman and Atman are identical, the atman is a holy sprinkling part / only a ray of light from the Brahman sun.

In this cycle, we recognize dualism which we cannot deny, such as purusa-prakrti, morning-evening, day-night, life-death, current and past, men and women and so on. This paired trait, in Bali, is called the concept of Rwa Bhineda as the turning force of the universe. The nature of this rwa bhineda continues to spin and so on which is commonly called cosmic drama or cosmic cycle, which is described very perfectly by the swastika symbol, in which there are quadrants of the Chess Yuga episodes.

BALI TRUE BACK HISTORY

The name on each plot illustrates the characteristics of life, namely quadrant I indicates a state in which the atmosphere of happiness and there is no sadness where dharma was highly valued in the days of K erta yuga.

Swastika as a symbol of Balinese religion also has a meaning of world rotation which is guarded by the manifestation of God's omnipotence in the eight directions of the wind (asthadala) and centered on Shiva at the midpoint. These 9 manifestations of God's omnipotence are then called Dewata Nawasanga.

Swastika is a sacred symbol of Balinese religion as the basis for the strength and welfare of the Great Bhuana or macrocosmos and Bhuana Alit or Microcosmos. Swastika as a symbol of salvation, happiness and prosperity for the entire universe.

Swastian is more meaningful as "absorption" or "release". The right direction is more on releasing / spreading energy of safety, happiness and prosperity (more macrocosm and microcosm, namely the Five Yadnya and the Five Yadnya). Meanwhile, if behind (Swastika to the left) is a symbol of absorption (more microcosm / Panca Sradha).

The meaning of the Swastika symbol is the Dharma Chess, which is the four kinds of tasks that we should devote to both the personal and public interests (safe, happy and prosperous), namely:

1. Dharma Kriya = Perform swadharma diligently and full of responsibility
2. Dharma Santosa = Trying to find inner peace and inner self.

BALI TRUE BACK HISTORY

3. Dharma Jati = Tasks that must be carried out to ensure prosperity and peace of the family and also to the public

4. Breaking Dharma = Carrying out obligations with the sincerity of sacrifice and a sense of responsibility for the realization of social justice for humanity.

The deeper meaning is the Four Purpose of Life namely Purusartha Chess / Citizens Chess: Dharma, Kama, Artha, Moksa.

1. Dharma = Obligation / truth / law / Religion / Regulation / Nature

2. Artha = Property / Material

3. Kama = Pleasure / Lust

4. Moksa = Lasting freedom.

Buddha took a swastika to show Arya's identity.

In Buddhism, swastika is a symbol of good fortune, prosperity, abundance and eternity. This is directly related to Buddha and can be found carved on Buddha statues on the soles of his feet and chest. It is said that it contains the mind of a Buddha. Buddhist Swastika (Swastika to the left) because Buddhism emphasizes the absorption of the values of safety, happiness and prosperity. And the red color is maintained as dharma values.

Of course the color power of Swatics also influences the process of release or absorption. White power. The power of red. Yellow color strength. The power of black. While the power of the five colors of the axis is manifested in the color of gold metal or rubies. This power is also in accordance with the power of the Gods.

BALI TRUE BACK HISTORY

A complete and powerful swastika is a dotted four in the middle of each curve, plus two lines each to the left and right of the swastika that symbolizes dharma and adharma, in a balanced way. And the axis is the symbol of Shiva.

Swastika adopted Christianity

The beginning of the symbol is one of the constellations used to mark the sky in the south since the early days of human civilization. Then by the previous people who worshiped the star of the cross was used as a symbol for their gods. When the Swastika symbol was finally used as the Cross, Christians had felt reluctant about the image of a man hanging on the cross.

This was never done by the Christian Church before the seventh century. In fact, the cross with people dependent on it was inserted by Romans from India centuries before Christian times.

What do historians say about using the Swastika Coat as a cross? Walker said, "Early Christians even rejected the cross because it was (pagan). The early Jesus statues do not depict him on the cross, but in the disguise of the "Good Shepherd" who carries the sheep. " (Acharya, The Christ Conspiracy)

Churchward said, "Basically the cross is an astronomical sign. A cross with arms of the same length indicates a day and night of equal length, and is a sign of equinox. " The ancient southern constellations of the ancient Swastika relief were found in India. While Derek Patridge stated, "What is shown by the cross with the circle inside is actually the sun that shrank or died on the zodiac, and not people."

BALI TRUE BACK HISTORY

The Encyclopedia of Funk and Wagnalls states that "The sign of the cross was used as a symbol before Christian times. "

In Italy where Rome was located, one of the earliest centers for the spread of Christianity, there was a cross as a reminder of prehistoric times. Pre-Christian Celtic Crosses found on the banks of the Shannon River in Ireland are found with reliefs of earth gods and forest spirits. The Mozaic Swastika was excavated at Greja Byzantium in Sha vei Tzion Israel

The Swastika symbol carved on the window of the Stone in the Church of the Lalibela, ethiopia On the walls of the Christian catacombs in Rome, the Swastika symbol appears next to the words

"ZOTIKO ZOTIKO" which means "Life from Life". This symbol can also be found in the window pits of the mysterious Lalibela Stone church in Ethiopia, and in various other churches throughout the world.

The symbol of the celtic swastika, said to be a cross, has existed in Europe since 1200 BC The swastika symbol on the walls of ancient buildings in Europe

Swastika in various nations

This symbol, known by various names such as Tetragammadion in Greece or Fylfot in England, occupies an important position in the beliefs and culture of ancient nations, such as the Trojans, the Hittites, the Celts and the Teutonic. This symbol can be found in Hindu, Jaina and Buddhist temples and Christian churches (St. Sophia Church in Kiev, Ukraine, St. Ambrose Basilica, Milan, and Amiens Cathedral, France), Islamic mosques (in Ishafan, Iran and the Taynal Mosque, Lebanon) and the Jewish synagogue Ein Gedi in Judea.

BALI TRUE BACK HISTORY

The oldest swastika ever found is found in Mezine, Ukraine, carved in ivory statues, which are around 12,000 years old, and one of the earliest cultures known to have used Swastika is Neolithic culture in Southern Europe, in what is now Serbia, Croatia, Bosnia and Herzegovina, known as the Vinca culture, dates back around 8,000 years.

The Swastika has origins in Europe further than anyone thought. Archaeologists have found that the swastika is a very ancient symbol - unlimited in India. Ancient Swastika reliefs in Europe The same symbol was used by ancient Greek, Celtic, Anglo-Saxon peoples, and was found in a number of artifacts from the past in Eastern Europe, from the Baltic to the Balkans.

If you want to see how rooted the Swastika pattern is in Europe, the best place to witness it is in Kiev, Ukraine. Where the National Museum of the History of Ukraine exhibited.

One of the valuable treasures on display there is a female bird from the ivory mammoth (ancient elephant) found in 1908 in the Palaeolithic settlement in Mezin, near the border with Russia. The Samarra site is located about 60 km north of modern Baghdad. On the lower left is a plate with four women forming the Swastika, dating from the Sumerian era (fifth millennium BC). On the lower right is the Bowl (5000 S M).

Khachkar with Swastika, Armenian Swastika in old ivory artifacts

12,000 years In the middle east there are examples such as the Golden Rhyton and beautiful gold necklaces from swastikas found in northern Iran, dating back to 5,000 years ago. The Anasazi people who built dwellings in caves and

BALI TRUE BACK HISTORY

niches in canyon walls throughout the southwestern United States from 1500 BC to 1350 AD, left many red-haired Caucasian mummies with swastika artifacts, and even had a site called ummyMummy Cave||, but any further studies on their bodies are prohibited.

Anasazi is a word in the Navajo language which means "ancient aliens", "ancestral enemies", or "ancient enemies." Navajo Indians began to occupy the area as early as 1700, and also used the Swastika symbol.

5000-year-old swastika BC in Samara, Iraq Swastika symbols on golden rhyton and ancient gold necklaces in northern iraq Anasazi site in America In 1940, four Arizona Indians, Navajo, Papagos, Apache, and Hopis, prohibited the use of their ancient traditional swastika symbols in all of their craft designs.

Aztecs and ancient Mayan civilizations used swastikas on burial mounds, clothing, and jewelry. Swastika has also been used by the Phoenicians as a symbol of the Sun and also as a sacred symbol used by priests.

In the Nordic Myth, Odin is portrayed across the universe as a disk or swastika that rotates downward to all the world. In Ancient Greece, Pythagoras used the Swastika with the name 'Tractraktys' and it was a symbol that connects heaven and earth, with the right arm pointing to the sky and the left arm pointing to the earth. the Phoenician priest's robe in Scotland

Swastika has been known throughout the ancient world. It is said by experts that among the ancient world, the Swastika symbolized the four elements (earth, air, water and fire) which were seen as the source of the creation of all things. These elements are seen as eternal, so that everything created from them, will never perish, even if they change.

BALI TRUE BACK HISTORY

The four elements (earth, air, water, and fire) in Nusantara's cultural society are already familiar. Almost in every original culture of the archipelago, this proves that the original civilization of the archipelago is a civilization that colors the world.

Note the symbol of the Star David Solomon symbol that Israel uses as a flag symbol already on the stone carvings in the archipelago

Swastikas are also used as markers (in the form of pictures) on holy food or containers containing religious holy water. The use of this cross was found among the Assyrians, Babylonians, ancient Persians, even on the American continent

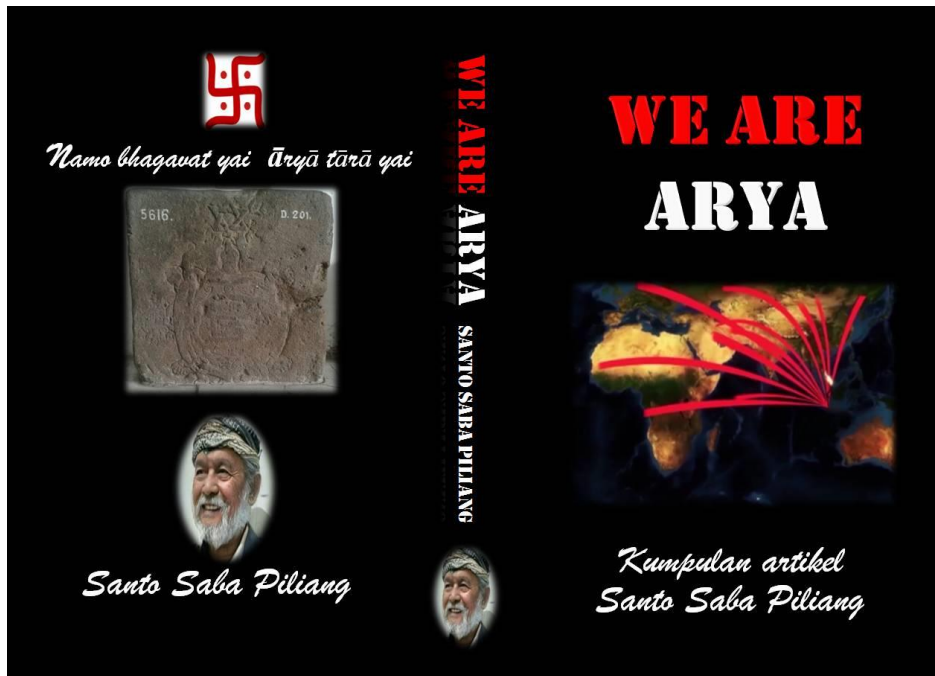
The Encyclopedia of Funk and Wagnalls said, "This form or model is one of the earliest known symbols that have been made by humans, and one of the most widespread symbols among primitive nations. This symbol is found on all continents besides Australia, and is a symbol of the gods the sun, from Apollo (Roman), Odin (Viking) to Quetzalcoatl (Aztec). This symbol still survives as a religious symbol in India among Buddhists and Jains, as well as in China and Japan, as well as among Indian tribes in North America who continue the practice of shamanism and medicine per shaman. "

In the Encyclopedia Britannica, Prof. Shepherd writes, "The forms of the cross have been used as symbols, religious or otherwise, long before the Christian era, in almost all parts of the world. Two forms of Pre-Christian crosses have become fads in Christianity. Egyptian hieroglyphic symbols about life (the cross of ankh, the cross of the Tau with a circle on it) were collected and used

BALI TRUE BACK HISTORY

extensively on Coptic Christian monuments. Swastika cross (crux gammata), which consists of four gamma letters

swastika silver coins found in the Greek K orintius Etruscan pendants with swastika symbols found at ancient sites in Italy Greek capital, marked on many graves of early Christian tombs as disguised symbols. This symbol was widespread before Christian times in Europe, Asia, and America and is generally considered a symbol of the sun or fire. That's where the meaning of the source of life comes from. "



BALI TRUE BACK HISTORY

In some places in the world, the tip of the bend in the Swastika is given an image of the sole of the foot which indicates the motion of "walking". Elsewhere, some draw the tip of the swastika with pictures of birds depicting the flight of the sun in the sky. Or pictures of fish, which hint at the sun diving in the ocean below the face of the earth after

sink at night and before we come back the next day.

However, the Swastika is a symbol of the Sun God. Because the sun is only one for the whole world, then by itself everywhere in this world, if they worship the Sun God the symbol and belief will be similar. Swastika has (and still does) represent things that are noble and sacred, especially for Hindus, Jainas, Buddhists, Gallic-Roman believers (whose main altar is decorated with lightning, swastikas and wheels), adherents of ancient Celtic beliefs (swastikas symbolizing the Goddess Api Brigit), adherents of the ancient Slavic faith (swastika symbolizing the Sun God Svarog) as well as for the people

The Hopi Indians and the Navajo (who use the symbol in healing rituals).

The cloak of Athena and the bodies of Apollo, Greek gods and goddesses, are also often embellished with these symbols. the equation of the Celtic Sun God with the Aztec Sun God the Armenian alphabet modified Swastika

"..Armenian alphabet is not only modified swastika but also there is secret information and sacred, civilized, scientific knowledge, sacred total knowledge about stars (constellations, longitude and latitude), galaxy (the model of galaxy creation), It is proven by the fact that one (with 36 signs-letters) can express the numbers from 1 to 10000, without using any other signs, that is the ideal comparison of the system of 6 (which was common to the Armenian Highland)

BALI TRUE BACK HISTORY

- I mean 60 minutes, 360 ° and the system of 10, deviation of sky into 3 * 12 ...
"

according to the research by Armen Davtyan and according to the research done by Vahan Sargsyan. as noted above, the Aramania letters are also a modification of the swastika symbol. On the bird's chest was an intricate swastika combined pattern.

—It is the oldest known swastika symbol in the world. Radiocarbon tests show that they are around 15 thousand years old. The bird artifact was discovered along with a number of phallus objects, which supports the idea that the swastika pattern was used as a symbol of fertility.||

In 1965, a paleontologist named Valentina Bibikova discovered that the swastika in the bird was very similar to the natural pattern seen in the ivory cross section. Allegedly, artifact makers only mimic what they see in nature.

A single swastika began to appear in the Vinca Neolithic culture in southeastern Europe around 7,000 years ago. But in the Bronze Age, the symbol spread throughout Europe.

One of Kiev's museum collections is a clay vessel dating from 4,000 years ago with a swastika symbol engraved on its top. When the Nazis occupied Kiev in World War II, they believed the pot belonged to their ancestors: the Aryans, and then took it to Germany - then returned to Ukraine after the war.

Swastika is also found in Ancient Greek culture. Used in tiles and textiles. The people at that time used a single swastika motif to decode pottery and vases. Swastika on a comb bird artifact with a swastika emblem found in Nydam Mose

BALI TRUE BACK HISTORY

Denmark The same emblem is also found in fragile textile fragments from the 12th Century AD, believed to be the dresses of a princess from Slavia, embroidered with gold thread to resist reinforcements.

The swastika became a popular embroidery motif in Eastern Europe and Russia until World War II broke out. A Russian writer named Pavel Kutenkov identified 200 variations of motifs throughout the region. Regardless, the hakenkreuz remains a scary symbol. Moreover, in 1941, Kiev became the location of one of the worst Nazi massacres. At that time, nearly 34,000 Jews were arrested and killed on the edge of the Babi Yar fence.

In Western Europe the use of swastikas as part of ancient culture can be found in many places, one of which is the stone from the Bronze Age at Ilkley Moor in Yorkshire, England. On the other hand, Swastika also occupies a secular position as purely architectural decoration motifs and symbols of business entities, ranging from beer companies to laundryers.

The first Westerner to travel to Asia, was inspired by the positive side and its relation to ancient culture, and began to use it at home. At the beginning of the 20th Century, there was a trend to use swastikas as symbols of luck. Roman ceramic mosaic K uno found on the site in La Omelda Spain Helmets with Swastika belonging to Toranto troops. In his book, *The Swastika: Symbol Beyond Redemption* ?, graphic design writer Steven Heller said, Westerners at that time were enthusiastic to use it as an architectural motif by Toranto's troops. in advertisements, even product designs.

"Coca-Cola uses it. Also Carlsberg on his beer bottle. Even with Boy Scouts (scouting organizations like Scouts), even Girls' Club of America named their

BALI TRUE BACK HISTORY

magazine 'Swastika'. They even sent swastika badges to young readers as gifts,
"

Steven Heller, as published by BBC. The swastika emblem was also used by US military units during World War II. It can also be seen on Royal Air Force (RAF) planes until 1939. This symbol was used less and less in the 1930s when the Nazis came to power in Germany. The Girls Club magazine uses the Swastika symbol Coca-cola advertisement in the form of Swastika Swastika on the RAF swastika combat station can also be seen from space, try to see from the google map coordinated 32 ° 40'34.19 " N 117 ° 9'27.58 " W. it is a Swastika Shaped Building, This is the controversial building that was ever made in America, this building is in the form of a swastika logo.

In fact, the swastika had also been a symbol of an infinite cruelty when Hitler used it as a representative of the superiority of the Aryans. Millions of Jews died at the hands of the soldiers who proudly wore the swastika emblem (the astsinistrovere Sw swastika: tilted to the left about 45 degrees) on his arm. The head of the party branch (—Gauleiter NS) NSDAP was able to pin this when there was a meeting in the province of Thuringia in 1935 to celebrate the 10th anniversary of the meeting. Inscription on the left eagle's wing —NSDAP 1925||. NSDAP is the party of Adolf Hitler, an extension of the Swastika Emblem in the American military building in the Swastika olado cast on the Microsoft swastika logo in the party symbol

"Nationalsozialistische Arbeiterpartei Deutschland", and 1925 the year of the first meeting.

BALI TRUE BACK HISTORY

Inscription on the right wing —Thuringen 1935||. Thuringen (Thuringia) is a province in Germany, while the 1935th 10th year meeting. In the center of the eagle (the symbol of the German state, like in Indonesia Garuda) is the swastika, (the symbol that Hitler took from the inverse Hindu religion being his party symbol) and the standing lion, that is the Thuringia flag.

Swastika as a symbol of Dewa Ganesha (Shiva's elephant-faced son), as the meaning of Chess Dharma. Krishna said to Arjuna on the battlefield, when Arjuna had to fight against his own brother, this was what Hitler mistakenly said: "Do whatever you have to do as long as it is your job. You must carry out your duties well even if it means killing (for good). because doing your job well is a form of devotion to God "

Hitler might be interested in the meaning of the swastika so he took the swastika emblem and turned it over, so he could kill with no guilt. Because he thinks what he is doing is what is right. He took refuge under the reversed Swastika, which was supposed to be for the meaning of Chess Dharma.

Swastika is a plus sign which in Balinese is known as virgin, where in mathematics (+) which means addition or increase, which is positive in this case especially happiness. the ends of the plus sign are lengthwise in a clockwise direction that turns into a curved shape. this gives the Swastika the impression of a wheel. then 4 (four) points are added at the intersection of the four angles. literature states that these 4 points represent the 4 directions.

Swastika is a symbol of technological progress

Swastika with 4 points can also be explained in other ways, Swastika is the suggestion of a wheel which is actually an original invention that turns the

BALI TRUE BACK HISTORY

entire spectrum of industrial progress. besides that, Swastika is the best symbol for speed. all progress and prosperity today is a by-product of the wheel. the first complex machines made by humans were clocks or watches.

The Meaning of Dara's Symbol (+)

Dara Tread or often also called Tara Dara or Tatorek, is a common symbol

used in Bali, where simple symbols from swastikas are depicted with plus signs, usually written with raw lime media or in Balinese called "Pamor" (limestone) so that the color becomes white.

Tread Dara is a symbol of the union of the quality of life (Rwabhinada). This crossing symbol in Bali is known as the Tara Dara sign, the plus sign (+), in India called 'Satiya'. Footprint pictures in Bali are usually used to reject distress or give peace to someone after something surprising happens.



BALI TRUE BACK HISTORY

Dara Tread is usually used when carrying out a religious ceremony and is also paired or written on the house, etched on several pillars of the house with prestige, of course when the pemlaspas ceremony is held (the selamatan ritual for the newly built house).

The Tread Dara (+) sign is often also used as a Traditional medicine (Ayur Veda), where this sign is rubbed with pamor (a type of chalk) accompanied by a Charm placed on the patient's palm and on the patient's feet, especially infants or children. mounted also on a mother who is breastfeeding, surprised by something, usually painted treads of charcoal / betel nut on milk and her child (on the forehead meaning), is to reject danger or negative. This sign we find also in kekeb (rice cooker cover) whose function is also to reject things that are negative. in kulkul (kentongan), tetimpug (a tool for the ceremony of butha yadnya - mecaru) and other places that are considered important. Therefore this sign is known as Tread Dara (Tampak Dara).

The Meaning of Dara's Symbol (+)

The tread symbolizes the course of the sun. In ancient times the sun was considered the highest god, who in Bali was called Sang Hyang Siwa Raditya.

Complete: Further development, from the Tread Dara symbol to the Swastika which is the basis for the strength and prosperity of the Great Bhuana (Makrokosmos) and Bhuana Alit (Microcosm). The tread mark as a symbol of "the course of the sun" is the basic framework of the Swastika sign.

The swastika was developed from the sign (+) which at the edges is given a short horizontal line. This swastika sign is also a symbol of "the way of the sun". Swastika which has been used as a symbol of Balinese religion, means "safe"

BALI TRUE BACK HISTORY

or "prosperous". For the people in Bali , Swastika philosophy has a very deep religious meaning, namely as a symbol of "eternal motion" that emerges from the "pseudo-movement" direction of the sun from east to west.

The motion of the sun is visible, because the earth rotates on its axis from left to right (circumambulation), then evolves around the sun from west to east, so the sun is seen moving from east to west.

Swastika as a symbol of Balinese religion also has a meaning of world rotation which is guarded by the manifestation of God's omnipotence in the eight directions of the wind (asthadala) and centered on Shiva at the midpoint. These 9 manifestations of God's omnipotence are then called Dewata Nawasanga.

Swastika also symbolizes knowledge that is always dynamic and undergoing renewal. Therefore the Swastika symbol also means to restore balance, creating stability both within oneself and the surrounding environment.

Swastika This cross line, in Bali, is called the tread, the mythology of which is found in the Catur Bhumi ejection. Called Dara looks Dara because pigeon feet or pigeons exactly resemble the shape of the cross line earlier. The cross line on the tread was in ancient times used as an antidote or an antidote to disaster.

Tatonek Tread Dara Shaped Straight Line:

Bali footprint development Straight line shaped: - Material used

"Like" thick white chalk. The initial shape is a point that moves freely in the form of a straight line horizontally, upright or transversely. Symbol of an

BALI TRUE BACK HISTORY

unhindered progress toward a definite end. The final destination is definitely Pralaya. implicit in Wisnu Purana's literature, Pralaya has two types, namely Athyatika Pralaya and Naimittika Pralaya.

Athyatika Pralaya symbolized in white is the destruction of three types of human suffering, namely:

1. Adhyatmika (ignorance),
2. Adhidaivika (physical suffering in the form of heat or cold despair), and
3. Adhibhoutika (mental suffering).

Athyatika Pralaya was awarded by Ida Sanghyang Widhi in an effort to guide and save humanity from avoiding these sufferings.

Naimittika Pralaya is the beginning of a new life, where humans who always devote themselves to Him will be saved by Awatara. The next Awatara is the 10th, called Kalki Awatara, dressed in white and riding a white horse. In the Brhaspati and Parikrama scriptures it is stated that there are eight omnipotence of Ida Sanghyang Widhi Wasa called Asta Aiswarya, namely:

1. Anima = very smooth
2. Laghima = very light
3. Mahima = very large
4. Prapti = can reach all four places
5. Isitva = surpassing everything

BALI TRUE BACK HISTORY

6. Prakamya = absolute will
7. Vastiva = very powerful
8. Kamavasayitva = natural / irreversible

Asta Aisvarya that can be seen every day for example: sunrise and sunset, full moon / tilem, solar eclipse / moon, changes in the position of the stars, wind that blows, ocean waves, surging human-animal-plant life, etc. Asta Aisvarya who comes at any time for example: earthquake, tsunami, typhoon, etc.

Asta Aisvarya also means as a reminder to mankind of his sins that must be balanced with awareness, dharma, and practice the teachings of Religion in everyday life. Asta Aisvarya at a certain time can be a punishment to mankind because it does not serve Him.

The symbol of the tread has existed from ancient times, used in religious life in the form of Balinese culture. These symbols are used routinely and some are incidental. In every Sasih Ka-enem outbreaks commonly called gering, sasab and miserable. Rering is a plague that befell humans. Sasab is a plague affecting livestock, while pinning is a plague affecting plants.

Before the outbreak appeared, the people of Bali generally wore the symbol of the virgin tread in front of the entrance of their respective homes. Next to the tread symbol is accompanied also thorny pandan leaves called pandan wong are accompanied by tri dhatu threads namely red, black and white thread wrapped together.

BALI TRUE BACK HISTORY

The tread symbol is also used in traditional medicine. The soleplate of betel lime is often etched by balian on the part of the body that feels pain in medicine as one of the traditional treatment facilities.

Traditional symbols actually have universal meanings. It is called tread because it resembles the footprints of pigeons or doves. This symbolizes the Swastika symbol in a distinctive form of culture in Bali. In Balinese teachings, nature and its contents proceed in three stages, namely Srsti, Swastika and Pralaya. The natural process is called Srsti, meaning that a new natural state in the process is created.

Swastika Process means that natural processes are in a stable and balanced state. The Pralaya process is the natural process of returning to the source, namely to the Creator. So the tread is a symbol of balance.

This teaching is called Tri Hita Karana (Tri = three, Hita = prosperous, Karana = cause). In essence Tri Hita Karana contains the meaning of the three causes of welfare that stem from the harmonious relationship between:

1. Man and God (Parhyangan)
2. Humans with their natural environment (Palemahan)
3. Humans with others (Pawongan)

Tri Para Artha:

1. Asih, means we love and love everything that exists in this world that is in the middle and lower realms.

BALI TRUE BACK HISTORY

2. Punia, means that we carry out all kinds of acts of devotion to fellow human beings and all that exists in nature and also with God on the basis of the first point (ASIH), Examples such as: We carry out our obligations as a student that is learning well and run our Brahmacari level as well as possible, also carry out our obligations as parents, husband / wife, employees / business owners, officials well and based on the Dharma and Asih .. Besides that we also carry out our obligation as devotees to always be devoted to God.

3. Bhakti, means that we always strengthen our sraddha and devotion with Ida Sang Hyang Widhi Wasa based on compassion and worldly actions.

So the three elements of Tri Para Artha are related to each other, to be able to create harmony in life.

Three ways of religion that must be done in a balanced way. Thus the symbol of the tread means;

vertically, upward as a symbol to serve God, under the form of affection for all living things. Whereas horizontal crossing means a form of mutual service to others. The appearance of virgin treads in Bali is like reminding Balinese citizens to re-establish the meaning of the symbol in this life. The use of the tread symbol with pandanus wong and tri dhatu yarn is fading in Bali. Its use may symbolically fade a little, but what should not fade is understanding those values in daily behavior.

The use of lime is also a tradition in Bali that has universal value. For Hindus to cover the house, for example, a supporting frame for the roof of a house called tugeh smeared with whiting, charcoal and red chicken blood. This is the

BALI TRUE BACK HISTORY

symbol of a peek. So the spread of betel lime is also meaningful to motivate people to make life more dynamic and better

right.

The use of pandan wong in mythology in Bali as a symbol of weapons to defeat the nature of the giant.

Pandan is a symbol of weapons and Wong means human. So the best thing to use to defeat negative traits in society is human values, not violence like giants. The tri thread symbol of the combined red, black and white thread that accompanies Pandan Wong also has a universal meaning. The tri dhatu thread symbolizes the balanced life process of creating, maintaining and negating something that should be created, maintained and eliminated. It seems that this kind of understanding is what inherits used as a guide by the Balinese in response to the emergence of tread marks at various shrines of worship in Bali.

The incident should be dealt with as a fact that is happening and can not be denied. Accept that as a symptom of the times. several examples of point 2 (punia) have already been presented, but they can look at the rituals for examples of their application, including:

1. The relationship between humans and their Lord (parhyangan-Bakti) which is realized with their Yad Dewa.
2. Human relations with the natural environment (palemahan-Asih) which is realized with Bhuta Yadnya.
3. The relationship between humans and their peers (pawongan-Punia) is realized with Pitra, Receipt, Human Yadnya.

BALI TRUE BACK HISTORY

God gave us the task to balance the three elements, if there is an imbalance between the lower, middle, or upper realms there will be some impacts which are usually also apparent with which we can see it directly.

Great Stance

The application of the Swastika concept in the concept of residential space in Bali, can be seen in the form of a crossroad or a Great Placement (catuspatha) at the center of the settlement. The concept of Great Placement is an expression of the space pattern of the cross axis of the road, as a crossing of the earth's axis with the sun's axis, and can be analogous to (+) or the tread, which is the basic framework of the Swastika sign. Then in each corner of Pangkalan Agung, an empty plot of land (coral reef) is provided as large as one parcel, which functions as a green open space for buildings.

The ancient city of Mohenjo-Daro (2500 BC) in India also had a city planning concept centered on the cross-axis crossing the east-west and north-south roads. This pattern is called chessmuka, which is the same as the Great Pangkalan concept in Bali. Grid patterns in the ancient city of Mohenjo-Daro are regular patterns and are associated with sacred diagrams full of symbolic meaning. In addition to the ancient city chess patterns Mohenjo-Daro also has a karvata (circumference) pattern. Kota Mohenjo-Daro has shown that there is an organized urban planning, by applying imperfect grid patterns - such as chess boards.

Because the concept of the Great Placement settlement in Bali is identical to the crossing of the earth's axis with the sun's axis which is analogous to the center of the cosmic rotation, according to Balinese belief, at the center of this

BALI TRUE BACK HISTORY

Great Placement can be performed rituals to maintain the balance of the cosmos. The center of the Great Placement can also be likened to the center of the coordinates of the cosmos which has zero or empty values (pralina), meaning "supremely perfect".

For this reason, it is said, at the center of the Great Opportunity that negative things will become neutral. In the concept of space, a zero value does not mean empty. Empty is like a coconut fruit, empty but there are contents (nyuh puyung sugih). Or in architectural concepts, such as "cheerful cecupu beads" (contents and containers) - the contents inside the container are the main ones, even though they are not visible.

This concept of space has the meaning of "being and not being" which is the same as the concept of God. Thus, the blank value also means the most perfect. Purification of Nature Because the Great Pangkalan is identical to the crossing of the earth's axis with the sun's axis which is analogous to the center of the universe (cosmos), according to Hindu beliefs at the center of the Great Placement can be performed rituals to maintain the balance of the cosmos.

One of a series of ceremonies leading up to Nyepi is the Tawur Kesanga ceremony, held at Pangkalan Agung. This ceremony has a classification as a bhuta yadnya ceremony which is a sacred sacrifice ceremony for sentient beings who are inferior to humans. This is done so that these creatures do not disturb the harmony of life, do not cause havoc and do not disturb the preservation of nature, so that life becomes harmonious, harmonious and balanced.

BALI TRUE BACK HISTORY

This ceremony was held the day before Nyepi, carried out gradually at the state, regional or village, banjar and household level. For the eastern nations, especially the Balinese, in March it was still celebrated as the implementation of the New Year. March is an important and holy month, because in this month the sun is right on the equator and starts moving to the northern hemisphere (utarayana) until June 22 at latitude 23.5 degrees. During the sun's movement to the hemisphere

This northern part, according to the belief of the Balinese people, is a good day for the implementation of various ceremonies

devotions and sanctifications. Furthermore, the sun will return to the equator in September and move again to the southern hemisphere (dakshinayana) until December 22 at 22.5 degrees latitude.

When the sun returns to the equator, people in Bali celebrate Nyepi as the New Year. People in Bali start their new year by not doing various activities because "life must start from zero". The day before, devotees in Bali performed a series of ceremonies to "clean the universe" (memarisuda gumi) in residential centers to their homes.

This is done so that life on earth becomes harmonious, harmonious and balanced, free from evil, free from doom and chaos, so that humanity will prosper. Tatorek Tara Dara Putih can be interpreted as Asta Aisvarya where Ida Sanghyang Widhi Wasa always loves his people by providing guidance in the direction of good / positive things. thus at first glance the meaning of the symbol of the tread (+) where in terms of the shape of the symbol, the tread seems very local.

BALI TRUE BACK HISTORY

However, behind the symbol there is a meaning of universal value that explains that Balinese culture as a culture that still holds a noble record of early human ancestors and the first civilization on Earth

BALI TRUE BACK HISTORY

INDONĚSIARYĀ



627

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WE ARE ARYĀ

Who did you mean by ARYĀ?

Arya has become associated with

"Race Hierarchy" which considers whites, blondes, blue eyes more superior to other skin nations and It serves as a "Powerful" propaganda tool in the historical reality that has taken place, however ... it is not factual

To this day ... the word Aryā is loaded with all kinds of connotations "Negative" and is largely due to the Nazi "ideology" which claims to be the Arya ... Nazi misguided and propaganda, has damaged the image of Aryān ... eliminating thousands of humans with just one word "racism" ...

We have entered and fallen into the abyss of destruction due to the political policies of a nation ... to the point that the "assumption" of white supremacy is the "**Superior Nation**"

Then wildly make the attitude of "contagious" other nations to "Label" the human hierarchy based on the color of the skin "**White**" or "**Black**" ... this results in dividing the human race

Then who is that Aryan ...?

The initial assumption of the published "Aryans" today were those who lived in Iran & Iraq in the prehistoric era, these people migrated to northern India around 1,500 BC, Indian "Dravidian" natives call these newcomers "**ārya**"

BALI TRUE BACK HISTORY

At the end of the early 19th century the early 20th "Aryans" was equated with people

German or Nordic and before the assumption "Aryan" refers to an ancient language whose speakers are thought to have spread and influenced language throughout the Indian subcontinent

Also published the Sumerian civilization flourished in the Persian Gulf, around 4 - 3,000 BC and the civilization on the 'Plain of Shinar Land' was a territory that only existed after 2,000 BC which is now called "Babylon"

Other sources also spread that, according to the "Volkisch" (people) belief, Aryans had created a high civilization

that existed thousands of years ago were destroyed by natural disasters of melting ice at the end of the last ice age or the beginning of the ice age, 12,000 years ago and the basis of this "**Mythology**" is not strong enough

Another assumption is that the original Aryan land was "Thule" at the warm north end of the earth, they lived in caves, this branch of the 'Ras Aryan' descendant was proto-Indo-European, published were 'Iranians' who spread, colonized various regions of the north of the earth after the Flood, spread agricultural civilization and was universally recognized by the symbol "**Swastika**" (卐)

This symbol is what Nazi ideology used to claim itself as an Aryan nation ... This Nazi misguided and propaganda that has damaged the image of Aryan ... eliminates humans only on the basis of "Racism" ... identified by using the symbol "Swastika" (卐) in the "**Hitler**" period

BALI TRUE BACK HISTORY

Fundamental questions that must be answered:

- What nation in the world can explain the clear and detailed meaning of the philosophy of the "Swastika" symbol ...?
- What nation in the world to this day in its everyday culture uses the symbol "Swastika" ...?

Nation ... which to this day with its "Swastika" philosophy lives peacefully and reconciles the world, because here is stored perfectly the basic teachings of the original "Dharmic" which underlies the growth of the 3 great religions of India

Nâmô āryātārā We Are Aryā ...

INDONĒSIARYĀ

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BALI TRUE BACK HISTORY



631

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